HERITAGE OF TAMILS

(தமிழர் மரபு)

S. MUTHURAMALINGAM

M. SARAVANAKUMAR

yesdee

BHAVITHRA.A

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Preface

The new syllabus for engineering students of Anna University, Tamil Nadu includes *inter alia* "Heritage of Tamils". A study of the cultural history of Tamil society together with literature of *Sangam* age will be useful not only for the engineering students, but also for general readers who aspire to know in brief about the ancient heritage and culture of Tamil society.

Detailed Texts on this subject are voluminous and they will be apt for students of this discipline, who will have to study the ancient heritage of Tamils in detail. But students of other disciplines like Engineering may not have to study as much in detail.

This book is an attempt to present the important aspects of "Heritage of Tamils" in brief. This book will be a boon for the students of engineering in Tamil Nadu, especially for those students who hail from the Central Board Secondary Education. This book will not only enable the students to understand the subject, but also lay the foundation for those who aspire for jobs in government sector through competitive examinations.

We welcome suggestions from all the readers to improve the book further in its future editions.

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Chapter - I

Language Families in India

1. Introduction

A language family is a group of different languages that all descend from a particular common language. The 'one language' that generated those other languages in its family is known as a protolanguage. Some languages do not come from a protolanguage.

There are two kinds of classification of languages practiced in linguistics: genetic (or genealogical) and typological. The purpose of genetic classification is to group the languages into families according to their degree of diachronic relatedness.

2. Language Families in India

The Indian languages belong to four language families and they are: Indo-European (Indo-Iranian branch in particular), Dravidian, Austroasiatic (Munda in particular) and Sino-Tibetan (Tibeto-Burman in particular). Among these major language families, the Dravidian and the Indo-Aryan are the dominant linguistic families and together they comprise all the major languages of India.

Most of the languages spoken in India are part of either the Indo-Aryan or Dravidian language families. Indo-Aryan languages are found in the North and the Dravidian languages in the South.

3. Languages with Official Status in India

There is no National language in India. However, Article 343(1) of the Indian Constitution specifically mentions that the Official Language of the Union Government shall be Hindi in *Devanagari Script*. The form of numerals to be used for the official purposes of the Union shall be the international form of Indo-Arabic numerals while clause 3 of the Official Languages Act, 1963 mentions the

"Continuation of English language for official purposes of the Union and for the use in Parliament", thus denoting Hindi and English as the official languages of the Union.

Proceedings in the Indian parliament can only be conducted in Hindi or in English. English is allowed to be used in official purposes such as parliamentary proceedings, judiciary, communications between the Union Government and State Governments. There are various official languages in India at the States / Union Territories level. States within India have the liberty and powers to specify their own official language(s) through legislation.

Recognized Regional Languages: In addition to the official languages, the Indian Constitution recognizes 22 regional languages, which include Hindi, but not English, as scheduled languages and they are covered under the 8th Schedule of the Indian Constitution. They are: Assamese, Bengali, Bodo, Dogri, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Odiya, Punjabi, Sanskrit, Santali, Sindhi, Tamil, Telugu and Urdu.

4. Dravidian Languages

Family of 24 indigenous languages and spoken principally in South Asia by more than 215 million people comes under Dravidian languages. Four of the Dravidian languages are among **the major literary languages of Southern India viz, Tamil, Telugu, Kannada and Malayalam.** These all have independent scripts and long documented histories. They account for the overwhelming majority of all Dravidian-speakers and they form the basis of these four linguistic States.

5. Tamil - 'The Richest and Oldest Language'

Of the Dravidian languages, **TAMIL has the greatest geographical extension, and the richest and most ancient literature.** The Tamil language is the earliest and oldest of the

Dravidians' languages and Dravidian family. An international Survey by the Institute for the Science of Human History at Germany, indicates that Dravidian's language family is 4500 years old. Some historians suggest that the Dravidians were native of the Indian sub-continent till the time of Aryans' invasions around 1500 BC. Some others hint that it might be more than 5000 years ago.

According to a survey in 1863, News Papers are published in the Tamil language every day. At present, the number of speakers of Tamil language is more than 8 crores. This language is spoken not only in Tamil Nadu in India, but also in Sri Lanka, Singapore, Malaysia, Maldives, Indonesia, Canada, etc.

6. Ancient Tamil Society

The history of Tamil Society dates back to 5000 years. It can be broadly divided into Ancient, Medieval and Modern Tamil Nadu. Many of the historians consider that the Tamils belonging to the Dravidian race had to move towards South from North due to the invasion and migration of the people and Aryan from Central Asia. The Dravidian civilization is believed to be one of the oldest civilizations of the world.

The ancient period of Tamil Society spanning from **600 BC to 300 AD is considered as the Sangam Age**. The Sangam Literature have several references to the socio-economic and cultural life of Tamil people. Tamil country has a glorious past, a vibrant culture, a rich heritage and literature, and natural geographical boundaries with blue seas and clear skies.

Tamil people, also known as Thamizhar (Thamizhar - தமிழர்) or simply known as Tamils in English, are a Dravidian ethnic group who speak Tamil language as their mother tongue and trace their ancestry to Southern India and North-Eastern Sri Lanka known as Ealam. Tamil Society stretching back over 5000 years is one of the largest and oldest extant (still existing) ethno-linguistic group in the world.

Strong Attachment to Tamil Language:

Even from the pre-historic period, Tamil people have strong attachment to Tamil language (than any other linguistic people), which is often mentioned in literature as ***Tamil Annai*** (Tamil Mother). The Tamil country has also been called as Thamizhagam (Tamil + agam), which means 'homeland of Tamils'. Thamizhagam is a portmanteau of a word and suffix from the Tamil language. The **earliest sources to mention it are Puranaanuru** and **Pathitruppathu – Patigam.** The ancient text **Tholkaappiyam** mentions the terms ***Tamilkooru Nal Ulakam*** (tamil-koorum -nal-ulagam) which means 'beautiful world where Tamil is spoken', and ***chenthamil…nilam*** which means 'the land of refined Tamil'.

7. The Region and Boundaries of Tamil Land

a) The Region during Sangam Age

The older Tamil Text **Puranaanuru refers the term Thamizhagam** (Homeland of Tamils) to the whole of the ancient Tamil-speaking areas, corresponding roughly to the area known as Southern India today, consisting of the territories of the present Indian States of Tamil Nadu, Kerala, parts of Andhra Pradesh, parts of Karnataka and Northern Sri Lanka.

The **traditional accounts** and **Tholkaappiyam** refer these territories as a single cultural area, where Tamil has been the natural language. The text also refers "the virtuous land, in which Tamil is spoken as the mother tongue, lies between the Northern Venkata Hill and the Southern Kumari".

Silappadigaaram, *an epic of* 2nd century AD**,** defines the ***Thamizhagam*** as "Tamil region extends from the hills of Vishnu (Tirupathi) in North; to the oceans at the cape in the South. In this region of cool waters, the four great cities namely, Madurai with its towers, Uraiyur, tumultuous Kanchi and Poompuhar with roaring waters of Kaveri and Ocean lie".

Those ancient texts do not clearly define the eastern and western boundaries of ancient Tamil Land. It is assumed by scholars that these omitted boundaries were the seas. Thus, the ancient Tamil country had included the today's Tamil Nadu, Puduchery, Kerala, Lakshadweep and southern parts of Andhra Pradesh and Karnataka.

b) Present Boundaries

After independence, the region was continued to be called as 'Madras State' by the Government of India as it had been known as 'Madras Presidency' durig the British Rule. Subsequently, as per the States Reorganization Act of 1956, the Madras State's boundaries were re-organized adopting the linguistic lines covering an area of 1,30,058 square kilometers (50,216 miles). The present Tamil Nadu State exists between 85 to 13.6 longitudes and 76.15 to 80.20 latitudes with the following boundaries:

North > Andhra Pradesh State
North-West > Karnataka State
South > Indian Ocean
East > Bay of Bengal
West > Western Ghats (Kerala State)

- A small extent of eastern part of the Western Ghats lies in the present jurisdiction of Tamil Nadu. ***(The Western Ghats has been enlisted as a World Heritage Site by the UNESCO in 2012).***
- Since the landscape slopes in the east, most of the rivers originate in the Western Ghats and flow into the Bay of Bengal in the east.
- Since Tamil Nadu lies near the equator, climate is generally hot in the summer.

c) Lemuria Theory and Kumari Kandam

During Pre-historic Age, it is believed that some islands or continents might have been existed, but disappeared as a result of catastrophic geological phenomena. The **'Theory of Kumari**

Kandam' by Tamil scholars is connected to **'Theory of Lemuria'** speculated by some European and American scholars, which is said to have been in existence and submerged into the ocean. Tamil scholars believe that the lost land of Pandyan legends refers to a mythical lost continent with an ancient Tamil Civilization, located in South of present day India in the Indian Ocean. They quote the **passing reference in the epic Silappadigaaram** written by *Ilango Adigal*:

> "பஃறுளி ஆற்றுடன் பன்மலை அடுக்கத்து
> குமரிக்கோடும் கொடுங் கடல் கொள்ள
> வடதிசை கங்கையும் இமயமும் கொண்டு
> தென்திசை ஆண்ட தென்னவன் வாழி''

Questions:

I. Short Answer Type Questions:

1. How many regional languages does Indian Constitution recognize?
2. What is the period of Sangam Age?
3. What were the boundaries of Thamizhagam as mentioned in Sangam Literature?
4. Who did write the epic 'Silappadigaaram'?

II. Descriptive Answer Type Questions:

1. Give a brief account on the Dravidian languages?
2. What are the official languages of Union Government of India and how do they have legal sanctity?
3. What are the present boundaries of Tamil Nadu?

Chapter - II

Tamil Language

1. Tamil - A Classical Language

Tamil is one of the world's **longest-surviving and classical languages** with a history dating back to 5000 years. Tamil literature is dominated by poetry, especially Sangam Literatures, composed of poems between 300 BC and 300 AD. The Scholars categorize the attested history of the literate into 3 periods viz; Old Tamil (300 BC–700 AD), Middle Tamil (700–1600 AD) and Modern Tamil (1600 AD to present).

According to the linguist, **B. Krishnamoorthi**, Tamil descends from Proto-Dravidian, a Proto-language. The material evidence suggests that the speakers of Proto-Dravidian were of the culture associated with the Neolithic complexes of South India. The earliest epigraphic attestations of Tamil are generally taken to have been written from the 2nd or 3rd century BC.

Tamil language has continuously been a spoken and written language at least for more than 2500 years. Among Indian languages, Tamil has the most ancient non-sanskritic Indian literature.

Dr. Robert Caldwell (1814–1891) established the reality of the Dravidian family of languages and the high antiquity of Tamil. According to him, "Tamil is the most highly cultivated of all Dravidian idioms; it can dispense with the Sanskrit altogether, and not only stand alone, but also flourish without aid of any other language".

Tamil preserves many features of Proto-Dravidian, though modern-day-spoken Tamil freely mingles and uses some words from Sanskrit and English and vice versa. In spite of that, Tamil language preserves its unique feature, keeps its virginity and remains unchanged in writings and hence it is called as **"Virgin Tamil"** (Kanni Tamil - கன்னித் தமிழ்).

2. Tamil Grammar and Three Branches of Tamil (*Muthamil - முத்தமிழ்*)

Much of the Tamil grammar is extensively described in the oldest available grammar books for Tamil in **Tholkaappiyam**. The modern Tamil writings are largely based on the 13th century grammar **Nannool** which restated and clarified the rules of **Tholkaappiam**, with some more modifications.

Tamil has its unique quality called ***Muthamil* (three branches of Tamil)** and our elders wrote grammars separately for each branch. The names of each branch of Tamil are given below with examples of Poem/Literary works:

Names of Tamil Branches	Meaning in English	Earliest Literature that incorporates Grammar for Tamil Branches
Iyal Tamil (இயற் தமிழ்)	Poem/Prose	Tholkappiyam, Agathiyam, Nannool, etc.
Isai Tamil (இசைத் தமிழ்)	Music, Songs	Silappadigaaram, Nannool, etc.
Naatakam Tamil (நாடகத்தமிழ்)	Drama, Koothu (folk dance), etc.	Tholkappiyam, Kalithogai, etc.

3. Evolution of Tamil Script

Brahmi Script is the earliest writing system developed in India after the script of Indus Valley Civilization. It is one of the most influential writing systems; all modern Indian scripts and several hundred scripts found in South-East and East Asia are derived from *Brahmi*.

Tamil-Brahmi is a variant of the *Brahmi Script* used to write inscriptions in the early form of the Old Tamil language. The ***Tamil-Brahmi*** script has been paleographically and stratigraphically dated between 300 BC and 100 AD. It constitutes the earliest known writing system evidenced in many parts of Tamil Nadu, Kerala, Andhra Pradesh, Karnataka, Sri Lanka, Malaysia, etc.

Tamil-Brahmi inscriptions have been found on cave entrances, stone beds, potsherds, jar burials, coins, seals and rings. It resembles but differs in several minor ways from the *Brahmi Script* inscriptions found elsewhere in the Indian sub-continent such as Ashoka Edicts in Andhra Pradesh. *Brahmi Script* adds diacritics to several letters for denoting sounds, which are not found in *Prakrit*.

Tamil-Brahmi had notable peculiarities when compared to the standard Brahmi. It had four different characters to represent Dravidian language phonemes not represented in the standard northern-based Brahmi which was used to write *Prakrit* languages.

According to Kamil Zvelebil, the earliest Tamil-Brahmi inscriptions such as the Netuncheliyan rock at the Mangulam Site were derived from *Ashoka-Brahmi* that was introduced to the Tamil region around 250 BC.

However, the Tamil-Brahmi script found in ancient Tamil inscriptions is not consistent. It appears to have existed in three different versions between the 200 BC and 300 BC. The third version, assumed to be the basis for early **Tholkappiyam**, evolved into the modern Tamil script. According to Kamil Zvelebil, Tamil-Brahmi script was the parent script that ultimately evolved into the later 'Vatteluthu' and 'Tamil scripts'.

After Tamil-Brahmi fell out of use, Tamil was written using a script called 'Vatteluthu'. The current Tamil Script consists of 12 Vowels (உயிரெழுத்து), 18 Consonants (மெய்யெழுத்து) and one special character called ***aaytham*** (ஆயுத எழுத்து).

Vowels and Consonants joined together make 216 characters (உயிர்மெய் எழுத்துக்கள்) and thus total number of characters in Tamil is 246, besides one 'aaytham'.

Questions:

I. Short Answer Type Questions:

1. Which is the oldest grammar text in Tamil?
2. What are 3 branches of Tamil?
3. What was the oldest script used for writing Tamil after Indus Valley Civiliztion?
4. Write the consonants of Tamil Alphabet?

II. Descriptive Answer Type Questions:

1. Tamil – A Classical Language – Give a brief account.
2. Why Tamil is called "Virgin Tamil" (கன்னித் தமிழ்)?

Chapter - III

Sangam Age and Classical Literature of Tamil

1. Sangam Age / Sangam Era (600 BC to 300 AD)

Tamil scholars determine that the period of the history of ancient *Sangam Era* is spanning from 6th Century BC to 3rd Century AD. It is named after the famous Sangam academies of poets and scholars. The **Sangam Age is also known as Golden Age of Tamils.** Ancient ***Thamizhars*** had been developing their mother tongue through academic institutions called ***Sangam***. That period is called "Sangam Age" or "Sangam Era".

The following are the **sources that give details about Sangam Age:**

- **Tamil literatures (300 BC – 300 AD) are of the main sources** used for documenting the early history of the ancient Tamil country and culture of the Sangam Age. **Tholkaappiyam** is considered the earliest of Tamil literary work. Though it is a work on Tamil Grammar, but also provides insights on the political and socio-economic conditions of the Sangam Age.
- The Greek Ethnographer, **Megasthenes (300 BC)** described Pandya Dynasty's capital, Madurai.
- Greek-Roman Writers, **Pliny and Ptolemy (140 AD)** mentioned about Tamil country and Madurai ruled by Pandyas and the trade contacts between the Western countries and South India.
- The inscription of **Ashoka (The Great of Mauryna Empire) in 250 BC,** has a mention about four kingdoms—the Chera, Chola, Pandya and Satyaputra) of the ancient Tamil country.
- **Hathigumpha inscriptions** (200 BC – 100 AD) near Bhubaneswar in Odisha were inscribed by Kharavela, the

then Emperor of Kalinga, have mentions about the Tamil Kingdoms of the Sangam Age.

- **Excavations** done in many places corroborate the existence of Sangam Age and its rich heritage/culture, political system, etc.

2. Tamil Sangams – Three Sangams (முச்சங்கம்)

According to the Tamil legends, there were 3 Sangams, namely Head (First) Sangam, Middle Sangam and Last Sangam and the Sangam literatures are ought to have been produced in 3 Academies.

- Some scholars suggest that the historical Sangam Literature Era spanned from 300 BC to 300 AD.
- The Tamil Sangam was an academy of poets and authors of literature.
- It had flourished in three different periods and in different places under the patronage of the Pandya Kings.
- During the Sangam period, Tamil culture began to spread outside *Thamizhagam*. The ancient Tamil settlements were also found in Sri Lanka (Sri Lankan or Ealam Tamils), the Maldives (Giravarus), etc.

Three Sangams (Three Academies of Tamil Poets) in the ancient South India are popularly called ***Muchangam*** (Three Sangams). They are:

- **The First Sangam** is believed to be attended by Gods/Legendary Sages and its seat was at 'Then Madurai" (South Madurai) with the patronage of legendary king of the Pandiya dynasty. It was also believed that **Agasthya,** the Legendary Saint, had presided over this Sangam as he was considered to be the **Father of Tamil literature**. No literary work of this Sangam is available.
- **The Middle Sangam** was held at Kapadapuram, the Second Capital of Pandya Kings. Only **Tholkaappiyam** has survived from this.

- **The Last/Third Sangam** was also held at Madurai. A few Tamil literary works have survived and are useful sources to reconstruct the history of Sangam Age.

3. Sagam Literature

a) Classifications - An Overview

Sangam literature can broadly be classified in two parts viz, **Pathinenmelkanakku** and **Pathinenkeelkanakku**. Further classifications and various Sangam literary works that come under each classification are tabled below for an overview:

Sangam Literature (300 BC to 300 AD)			
Tholkaappiyam (200 to 100 BC) (Oldest extant work on Tamil Grammar)		**Agathiyam** (Oldest conceptual work on Grammar)	
Published Works			
Pathinenmelkanakku (Eighteen Greater Texts or Accounts)		**Pathinenkeelkanakku** (Eighteen Lesser Texts or Accounts)	
Total 18 works		**Total 18 works**	
Ettuthogai (8 anthologies)	**Pathupaattu** (Ten Idylls)		
Ainkurunooru, Aganaanooru, Puranaanooru, Kalithogai, Kurunthogai, Natrinai, Paripaadal and Pathitrupathu.	Thirmurugatrupadai, Kurunchipaattu, Malaipadukadaam, Madurai Kanchi, Mullaipaattu, Nedunalvaadai, Pattinappaalai, Perumpaanaatrupadai, Porunaaraatruppadai and Sirupaanaatruppadai.	Naaladiyaar, Naanmani katigai, Inna Naarpathu, Iniyavai Naarpathu, Kar Naarpathu, Kalavali Naarpathu, Ainthinai Aimpathu, Ainthinai Elupathu, Thinaimoli Aimpathu,	Thirukkural, Thirikadukam, Aacharakkovai, Palamoli Naanooru, Sirupanchamoolam, Muthumoli Kanchi, Elathi, Kainilai and Thinaimaalai – Nootru Aimpathu

b) Sangam Literatures and their Features

The Sangam Literatures are of the main sources used for documenting the early history of the ancient Tamil country and culture. The important features are:

- The Sangam poems **mention numerous kings and princes**. The existences of some of them have been corroborated by archaeological evidences.
- Sangam literature is still the main source for knowing **about the early Cheras, the Cholas and the Pandyas.**
- Sangam literatures **provide amble information about Tamils' valour and love** which were glorified during the Sangam Age.
- Sangam literature mainly concern with அகம் மற்றும் புறம் —***agam (inner)*** and ***Puram*** (***outer***), 'Puram' describes the human experiences such as heroism, customs, social life, ethics, philanthropy, government, war, charity, trade, agriculture, etc., while 'Agam' is an abstract discussion on human aspects such as love, marital affairs, sexual relations, domestic life and other related matters.
- Sangam literature that include **Thirukkural** deals with ***Aram*** (அறம்) which means 'virtues'. In other words, it means doing the proper things and performing good deeds.
- At the **latter part of the Sangam Age, the poetry works are slightly influenced** by the Sanskrit and Aryan culture.
- The poets of Sangam Age generally **place greater emphasis on beauties of nature, truth and goodness.**

4. Akathiyam and Tholkaappiyam

(i) Akathiyam is the earliest book on Tamil Grammar. It is a **non-extant** and the **lost Text**, traditionally believed to have been compiled and taught in the First Sangam, by *Akathiar*, the legendary saint, who is known as father Tamil Literature as well as Siddha.

(ii) Tholkaappiyam is authored by *Tholkaappiyar* which is considered to be the earliest extant of Tamil literary work. Though it is a work on Tamil Grammar, it also provides insights of the political and socio-economic conditions of the time. It is divided into two types—***Chenthamil* (Classical Tamil) and *Kodhunthamil* (Spoken Tamil).** ***Chenthamil*** is used in almost all literary works of the Tamil Language. There are three books in **Tholkaappiyam** as briefly narrated hereunder:

- **Eluthu Athikaaram** - Deals with orthography including phonology.
- **Chol Athikaaram** - Deals with morphology or forms of words and syntax.
- **Porul Athikaaram** - Concerns with agam, puram, prosody, poetics and social conventions. This is a valuable source for the writing of societal history.

*(It may be noted that each **Athikaaram** consists of 9 **iyals** and 1276 **sutras**. It presents the rules for adaption and absorption of the modern language).*

5. Pathinenmelkanakku (Eighteen Greater Texts or Accounts)

Out of the codifications of 2 groups of texts relating to the Sangam Age, the first group is called ***Pathinenmelkanakku*** consisting of ***Ettuthogai*** and ***Pathupaattu***.

The Ettuthogai consists of eight anthologies containing more than 2000 poems, while the Pathupaattu consists of ten idylls and the mostly of those works are of ***puram context***.

a) Ettuthogai

***Ettuthogai* (Eight Anthologies)** consists of eight works namely,

1. Natrinai
2. Aganaanuru
3. Kurunthogai
4. Kalithogai
5. Ainguru Nooru
6. Puranaanuru
7. Paripaadal and
8. Pathitruppathu

(The Anthologies 1 to 4 deals with ***agam*** works while the rest deals with ***puram*** works).

(i) Natrinai: It is believed to have been **compiled by Pandyan King "Pannaadu Thantha Maran".** This nomenclature itself denotes '*good thinai*' and it consists of 400 poems written by 175 poets dealing with love and its manifestation in the five ***thinais***. Some of the rulers of Sangam Age mentioned in this text are—Ori, Pari, Anji and Malayamaan. The war between Ori and Kaari and the death of Ori in the battlefield is also mentioned therein. It also refers to 'Kannagi Story' as 'Thiruma Unni'.

(ii) Kurunthogai: The author is **unknown**. This is a collection of shorter agam poems and the theme of work is love pertaining to the five thinais. The ruler 'Nannan' is one among the rulers mentioned in it.

(iii) Ainkuru Nooru: It is compiled by *Koodalur Kilaar* at the instance of the Chera King 'Cheran Irumporai'. As it literally means, it contains five hundred short poems—each stanza 6 lines. Tamil people had worshiped Gods praying for rains and blessings for their marriages. The practice of planting ***nadukal*** (hero stone) and the festival ***Thai Neeradal*** is found a mention in it. Various kinds of ornaments like ***changu*** (conches), bangle, ***silambu*** are also referred to.

(iv) Pathitrupathu: Means an anthology of poems consisting of ten groups—each group having ten poems. Each poet, in praise of a Chera monarch, composed each ten. The ***padhigams*** of this anthology are the main source of **information about the history of the Chera kings.**

(v) Paripaadal: Originally it had seventy verses, but at present it has only twenty-four. It consists of eight verses on Vishnu, thirty-one on Muruga, one on Kaadu Kilaar (God of Forests), twenty-six on the river Vaigai and four on Madurai. It mentions classification of Tamil literature as prose, poetry and drama.

(vi) Kalithokai: It contains 150 stanzas. One view is that the authorship is that *Nallanduvanaar*. According to later view, four other poets were also associated for this work. The theme of the poems is love. The work reveals the customs of the 'aayar community' in the ancient times.

(vii) Aganaanuru (100 BC to 200 AD): It Is also called **Nedunthogai** consists of 400 verses and deals with ***five thinais***. As it literally means it deal with 'agam' written by 45 poets, they were compiled by *Urithirasarman* of Madurai and patronized by Pandya King 'Ukkiraperuvaludhi'. They say about agam, furnishing historical evidences about the Maurya's invasion of south. The local administration of Sangam period, marriage system, festivals such as ***Kaarthigai Vila, Panguni Vila, Ulli Vila,*** and cities like Thondi, Korkai, Selloor, Kalumalam, Puranthai, Kudavayil and other things are referred to therein.

(viii) Puranaanuru (100 BC to 500 AD): It consists of 400 stanzas. They deal with the kings and wars. Contributed by 56 poets, it shows about social and religious life of the people. Neither the compiler nor the patron is known. Each verse describes the name of the ruler about whom it is sung and the name of poet who composted it.

b) Pathupaattu (Ten Idylls)

It consists of the ten long poems. Some of the poets associated with those poems are in **Ettuthogai** also viz, Nakkeerar, Kapilar, Maankudi Mardhanaar. The descriptions about each of them are given briefly in the table below:

The first four are known as **Aarupadai Noolkal**. They give a lot of information of the geographical nature of ***Tamilagam*** and the nature of the people who lived in Sangam Age.

Name of the Work	**Authored/ Compiled by**	**Text Consists of**	**Important Descriptions (in brief)**
1) Thirumurugatrupadai	Nakkeerar	Poem with 317 lines	It describes the paths to six abodes or ***Padaiveedugal of God Muruga***. They are Tirupparankundram, Tiruchiralaivoi (Tiruchendur), Tiruvaavinankudi (Palani), Tiruveeragam, Palamudirsolai and Kundruthoraadal.
2) Porunaratrupadai	Mudathaamakanniyaar	248 lines	It enables the historians to reconstruct **the history of Karikaal Chola.** It decribes Karikaala's valour and heroic acts and the musical instrument – yaazh.
3) Sirupaanaatrupadai	Nalloor Nattanaar	269 lines	It refers to some chieftains like **Nalli, Ori, Paari and Kaari** and the poverty of Sirupaanan and the Parathavar.

4) Perumpaanatrupadai	Kadiyaloor Uruthiran Kannanaar	500 lines	It descries Kingdom of Kanchi and its ruler 'Thondaimaan Ilanthiraiyan'.
5) Mullaipattu	Nappothanaar	103 lines	It is sung in **honour of Thalaiyalangaanathu Cheruvendra Neduncheliyan**. It also describes about ***mullai*** region, royal camp, the watchman, the time keeper ***(naligai kanakkar)*** and the king's concern about his wounded soldiers.
6) MaduraiKanchi	Maangudi Maruthanaar	782 lines	It is the longest poem praising the achievements of **Thalaiyalangaanathu Cheruvendra Neduncheliyan**. It describes about the army, the capital Madurai, seaports, festivals and other activities of people. ***Anthi Vila, Thiruvona vila and Tirupparankundram Vila*** are some of the festival mentioned therein.
7) Nedunalvaadai	Nakkeerar	188 lines	It describes the pangs of queen when the king went to battle field, and praises ***Thalaiyalangaanathu Cheruvendra Neduncheliyan.*** It describes the pangs of queen when the king went to battle field.
8) Kurunjipaattu	Kapilar	261 lines	It tells out an Aryn ruler, Prakadatta. It describes of ninety-nine varieties of flowers in the hilly region.

9) Pattinapaalai	Kadiyaloor Uruthiran Kannanaar	301 lines	It describes the wealth of the Chola country, the grandeur of Kaveripoompattinam, Karikala's achievements, Uraiyur, Kaveri, the Roman trade, the collection of toll taxes, etc. (**Pattinappalai** mentions ***Ealathu Unavu*** (food from Ealam). One of the prominent Sangam poets is known as Ealathu Poothanthevanar meaning "Poothan Thevan" who hailed from Ealam, now in Sri Lanka).
10) Malaipadukadaam	Perunkausi-kanaar	583 lines	It says about Vel Nannan Chey Nannan, a chieftain of a mountainous region and his achievements. As various sounds born out of Nannan's mountains, are destined to be similar to those emanating from the musical instrument 'kadam', as the text bears the title.

6. Pathinenkeelkanakku (Eighteen Lesser Texts or Accounts)

Pathinenkeelkanakku is one of the important collections of 18 works which are composed in ***asiriyappa*** metre about ethics and moral—each one is comparatively smaller. They were the first didactic works laying down maxims for public and private conduct; and thereby serve as model code of conducts. The most important among these works is **Thirukkural** authored by *Thiruvalluvar*, the Tamil Great Poet and Philosopher.

While the other Sangam literature manifests social life as 'agam' and 'puram', the **Pathinenkeel kanakku** adds ***aram*** (moral virtues) and gives foremost importance to Aram. While the kings were praised in the Sangam period, the praise of spiritual character of mankind followed in the latter period. Martial valour was no longer considered as the greatest virtues. Instead, importance to generosity and morality were given and extolled.

It consists of the **following 18 works.** The names of writers/authors or compilers with important content in the texts are briefly enumerated hereunder:

Name of the Work	**Authored/ Compiled by**	**Text consists of**	**Important Descriptions (in brief)**
1) Thirukkural	Thiruvalluvar or Valluvar	133 chapters each 10 couplets (kurals) - totally 1330	The **most popular Text in Tamil Literature of Sangam Age**, is discussed in an elaborate manner separately.
2) Naaladiyaar	Compiled by Padumanaar	40 chapters – each 10 stanzas	Deals with ***aram, porul and inbam*** and is didactic in nature. Also called **Naaladi Naanuru** as it contains 400 verses —each verse is 4 lines. It contains several maxims. G.U. Pope translated in English.
3) Kalavali Naarpadhu	Poygaiyaar	40 stanzas	Mentions the war between Chera, Irumporai and his Chola counterpart Senganaan at Kalumalam. Composed in honour of Chola victory. It is a model or ***parani*** work of later centuries. It gets the title as it contains songs sung at the battlefield.
4) Kainilai	Pullangaadanaar	60 verses at 12 to each of 5 thinais (12 × 5 = 60)	It is a love poem describing the mourning /sadness of a forlorn woman separated from her lover.

5) Inna Naarpadhu	Kapilar	40 stanzas	Title means "The Bitter Forty" dealing with matters to be avoided. The Tamil word ***inna*** occurs in all the four lines of the stanzas.
6) Iniyavai Naarpadhu	Podan-Chenthanaar	40 stanzas	Title means "The Sweet Forty" insisting 126 practices which ought to be nurtured by right-minded person.
7) Naanmanikadigai	Vilambinaganaar	104 stanzas	It suggests that the four pieces of advice given in each stanza are as precious as jewels. Each stanza points out four things which ought not to be done by person. It also points out the importance of education, forbearance and control of anger.
8) Kaar Naarpadhu	Maduraikannan Kuttanaar	40 stanzas	It is the shortest work on ***agam***. Rainy season is mentioned in each stanza and so it is named after. It also mentions about the worship of Maayon and Balarama and celebration of the festival "Karthigai Deepam".
9) Ainthinai Aimpadhu	Maaran Kuttuvanaar	50 stanzas	It mentions about social customs like 'Velan Veriyaadal' and erection of memorial stones. It has references to Gods—Tirumal, Muruga and Shiva.

10) Thinaimoli Aimpadhu	Kannan Chendanaar	50 stanzas	It consists of verses on each ***thinai.***
11) Ainthinai Elupadhu	Muvaadiyaar	70 quatrains. Now only 60 are extant.	It is one of the largest poems on ***agam.*** It mentions about erection of Hero stones, superstitious beliefs, dreams, noise of owls. As its invocation song is about Sri Ganapathy, it is assumed it belongs to 7th century AD.
12) Thinaimalainootraimpadhu	Kanimedaaviyaar	150 verses	It is one of the largest of ***agam*** collection. Its title means a garland of 150 ***thinai*** or verses.
13) Three Kadugam	Nalladanaar	34 verses	It prescribes for a happy and healthy life, and a cure for the malady of the mind. As its title suggests, it says 3 medical products viz; dry ginger, pepper and piper longrum (***thippili***) . Also each verse tells of 3 good things to be followed or bad things to be eschewed.
14) Elaadhi	Kanimedaaviyaar	80 stanzas of didactic poem	The author is a Jain. It deals with the rules of conduct and daily routines. It says 6 essential products for good health. It emphasizes the importance of truthfulness, humility, temperance and vegetarianism.

15) Aachaara Kovai	Peruvaayil Mulliyaar	100 poems	It contains instructions to become an ideal person in everyday life. ***Aacharams*** (rituals/ceremonies) suggested in this work are still being observed by orthodox Saivates. Many principles of routine life found in Sanskrit are given in this work, which is cited as an ancient work of translation from Sanskrit.
16) Palamoli Naanooru	Moontrurairayanaar	400 stanzas	Each stanza has one proverb and it is the only Tamil literary work enlisting and explaining ancient Tamil proverbs **(*palamoli*).** It has references to the legendary kings, Manu Needhi Cholan and Porkai Pandiyan.
17) Sirupancha Moolam	Kaariyasaan	97 stanzas	It gives a code of conduct for moral and healthy life. It means small five roots which are used in drugs. Also gives five small advices for good of humanity.
18) Mudhumoli kanchi	Madurai Koodalur Kilaar	10 chapters- each with 10 moral percepts	It deals with ***aram*** and ***porul*** emphasizing the importance of charity, knowledge and true friends.

7. Kaniyan Poonkundranaar

Poonkundranaar, also known as *Kaniyan Poonkundranaar* was an **influential Tamil philosopher and poet in Sangam Age**. His name 'Kaniyan' implies that he was an astronomer. He is said to have born in a village near Thiruppathur in Sivagangai district of Tamilnadu between **6th century BC and 1st century AD.**

He composed **two poems in “Puranaanuru” and “Natrinai”**. The first two lines of his famous poem in **“Puranaanuru”** are considered to be the best among the Sangam poems and appreciated by scholars all over the world. They are:

“Yaadhum Oore Yaavarum Kelir” **“யாதும் ஊரே யாவரும் கேளிர்”**	>	(all habitats in the world are our own; everyone is our kith and kin).
“Theedhum Nandrum Pirar thara vaaraa” **“தீதும் நன்றும் பிறர்தர வாரா”**	>	(good or evil comes not from others in one’s life).

The quote “Yaadhum Oore Yaavarum Kelir” is at present **depicted in the United Nations Organization.**

(It may be noted that the scientist and former President of India, A.P.J.Abdul Kalam, was the first Thamizhar to quote the famous quote in his “Historical Speech in European Union”).

(Another dignitary is the Prime Minister of India, Narendra Modi, who quoted it in 74th Session of the UN General Assembly).

8. Secular Nature of Sangam Literature

Secularism is all about tolerance, open mindedness, gentleness and very importantly worldliness. The Secularists recognize law and obey the law. In this aspect, some people have confused secularism with atheism and vice versa. The most of atheists are very secular and do have a tendency to criticize religions.

Sangam Literature is mostly secular in nature. The Sangam period in Tamil literature contains a plethora of mostly secular poetry masterpieces that follow a highly conventionalized system. These poems range from descriptions of landscapes or 'thinais', the season and time of the day associated with it. They deal with virtues, besides 'agam', 'puram' and all about worldliness. They do not spell about any religion or religious belief.

Secularism in Thirukkural:

Thirukkural is a secular text of the Sangam Age. During the lifetime of *Valluvar*, there were some religions in existence in India such as Buddhism, Jainism etc as well as agnostics and atheists. Valluvar was a believer of God as he had devoted one chapter entirely in praise of the Almighty. But, in his book, he does not mention or advocate any religion.

In Kural, many of the ideals of *Thiruvalluvar* were revolutionary. He dismissed the caste system totally. He assets that **"One is not great because of one's birth in a noble family; one is not low because of one's low birth".**

It asserts and affirms that a view of life as a part of common society is for welfare of one to others. *Thiruvalluvar* does not hesitate to ridicule religious fanaticism and ritualistic deeds in few places of his work. In his ***kurals***, he says that

"மனத்தது மாசாக மாண்டார்நீர் ஆடி
மறைந்தொழுகும் மாந்தர் பலர்" (278)

(It means that there are many persons of masked conduct, who perform their rituals to make a show of greatness while their mind is guilt).

"மழித்தலும் நீட்டலும் வேண்டா உலகம்
பழித்தது ஒழித்து விடின்" (280)

(There is no need for a shaven face, nor tangled hair/beard, if one abstain from wrong doings which the world has condemned).

9. Distributive Justice during Sangam Period

Distributive Justice is the socially just allocation of resources or right sharing of resources among all. Unlike the judicial process which concerns with the administration of law and justice, distributive justice concentrates on outcomes. This type of justice has been given considerable attention in philosophy and the social sciences. Scholars categorize the distributive norms into 5 types viz; Equality, Equity, Power, Need and Responsibility.

Sangam Literature provide abundant information about the distribute justice followed in ancient Tamil society.

Sangam Administration:

The King was the very centre and embodiment of administration. Kings assumed several titles such as ***Mannan, Vendan, Kotravan or Iraivan,*** etc. Though hereditary monarch was the prevailing form of governance, disputed successions and civil war were not unknown. The court of the crowned monarch was called ***avai*** (அவை). The ideal of the conquering king was accepted and acted on. The King's birthday (***perunaal***) was celebrated every year.

The ***Sabha or Mandram*** of the King in the Capital was the highest court of justice. The King was assisted by a large body of officials, who were divided into five assemblies:

- ***Amaichar*** or ministers
- ***Purohitas*** or priests or scholars
- ***Senapathi*** or military commanders
- ***Dutar*** or Envoys
- ***Arrar / otrar*** or spies

Provincial and Local Administration:

The entire kingdom was called ***mandalam*** like the 'Chola mandalam', 'Pandya mandalam' and so on. Below the 'mandalam', was a major division, ***nadu*** (province) The ***oor*** was town which was variously described as a big village (***perur***), a small village (***sitrur***) or an old village (***moodhur***). ***Pattinam*** was the name for a coastal town and ***puhaar*** was the harbour area.

The administration of provinces was generally carried on by hereditary chiefs. The village was the fundamental unit of administration which was administered by local assemblies called ***mandrams.***

Revenue Administration:

The commonest and possibly the largest source of revenue was land-tax called ***Karai.*** The ***ma*** **and** ***veli*** was the measure of land and ***kalam*** as measure of grain. A well known unit of territory yielding tax was ***variyam*** (***vari*** meant tax) and an officer-in-charge of collecting the tax from that unit of land was called a ***variyar.***

Tributes paid by the feudatories and war booty (***irai***) constituted a considerable part of royal resources, trade local and long-distance, constituted a very important source of royal revenue. Toll and custom duties were ***sungum*** **or** ***ulgu.*** The duty that was paid to the king was generally known as ***katamai*** **or** ***paduvadu.***

Military Administration:

Apparently out of all the taxes, the state maintained a rudimentary army and it consisted of chariots drawn by oxen, elephant, cavalry and infantry. Elephant played an important part in wars. Horses were imported by sea in the Pandyan kingdom.

The institution of ***Veerakkal*** **and** ***Nadukal*** (hero stone), which was a practice of erecting monument for the death soldiers and worshiping them, was prevalent at that time. The institution of ***kaval maram*** **or** ***kadi maram*** was also prevalent.

10. Marital Life during Sangam Age

In the Sangam Age, marriage was known as ***mandral*** **or** ***manam.*** **Aganaanuru** describes the simple type of wedding. There was nothing aaryanism, no lighting of fire, no walk around fire and no priest.

There were two types of marriages—***Kalavu*** **and** ***karppu. Karppu*** means the marriage arranged by parent while ***kalavu*** denotes the marriage took place when a man and women unite of their own willingness. As this system came to be abused, later the marriages took place with some rituals which were generally observed by enlightened communities like Kings, Vaishyas, Brahmins, etc. Another pattern of marriage was winning a girls' hand through a bull-fight. This was in *mullai* region. The bigamy and polygamy were common in the ancient period.

If a woman survived her husband, her position became deplorable. ***Sati*** terms are not observed during the Sangam Age, though there were stray cases of such practices. **Tholkappiyam** describes ***sati***, a deed of good woman. The wife who perished along with her husband was described as ***nallaal*** which means a good woman. *Perunkoppendu* committed sati and *Aadirai, the wife of Saaduvan,* made an attempt. The life span of a widow was said as ***nonbu*** and she was made to adapt a restricted diet. She was stripped of her ornaments and she had to wear generally white cloths.

Except the women of royal families, women shared the burden of male members of their families. The women of kurunji land collected honey, roots, fruits, etc.

11. Economy during Sangam Age

The Sangam economy was simple and mostly self-sufficient. Agriculture was the main occupation and the chief crops were paddy, cotton, finger millet (ragi), sugarcane, pepper, ginger and turmeric, cardamom, cinnamon, etc. Weaving, shipbuilding, metalworking, carpentry, coir-making, ornament making, making of ivory products, tanning, etc, were some of the handicrafts, which were widely practiced.

The economy of the Sangam Age was mainly agricultural economy. Mostly the economy was self-sufficient. The prevalence of prosperity as well as poverty was explained in several Sangam works. Agriculture was the main occupation. A respectable status was given to agriculturists in Tamil society. Many poets praised the nobility and hospitality of the agricultural families.

The chief source of State's income was land revenue while a custom duty was also imposed on foreign trade. And the source to the royal treasury was the booty captured in wars with other countries. From those income sources, the agricultural harvests and the cattle were protected by the rulers from the thieves. The rulers of Sangam Age provided tanks, canals and channels to facilitate the agriculture.

12. Social and Domestic Customs – Wearing Ornaments

In ancient days, guests were received with warm welcome and fed well. When the guests departed, they were given send-off by the hosts walking out of house at least some distance along with them.

Usually, when eating, both women and men used to sit on the floor which was cleaned up with cow-dung. Time was reckoned comparing sun's position on day time, and through drip of water from one bowl to another. Disease was called as ***Noi* and *pini*** and the herbs and parts of plants were used as medicine.

People had belief in fate or destiny. They also believed in the significance of dreams. Elders and wise men were respected.

Tamil women in Sangam Age wore valuable ornaments of precious jewels. Simple ornaments like glass-beads were worn by poor. ***Toyyakam*** was one type of head-ornament and ***Pullakam*** and ***vayantakam*** were worn on head-hair.

Another type of ornament was ***valampuri*** worn on the forehead. Ear-lobes were scooped out and adorned with ***poongulal, kulai.*** Chains called ***vadamalai*** were worn. The armlets, anklets, ***silambu*** and ***kudaichool*** were also worn.

Questions:

I. Short Answer Type Questions:

1. Which period is called as Golden Age of ancient Tamil society?
2. What are the anthologies that come under Ettuthogai?
3. Which of the anthologies does say about Chera Dynasty?
4. Which of the Sangam Texts does mostly deal with ‘thinai’?
5. Which one of the texts under ‘Ettutogai’ is otherwise called ‘Nedunthogai’?
6. Which of the Sangam text does say about Karikaal Cholan?
7. Which of Sangam literature does dealt with the popular chieftains Paari, Ori, Kaari?

II. Descriptive Answer Type Questions:

1. What are the sources that give details of Sangam Age?
2. Brief Account about the 3 ancient Academies of Poets?
3. Write short note about Tholkaappiyam.
4. What are the idylls codified under Pathupaattu?
5. Write about the features of Sangam Literature?
6. Brief account about Kaniyan Poongundaranaar, the poet of Sangam Age.

7. Write on secular nature in Thirukkural.
8. Write about military administration during Sangam Age.
9. Short account on 'marital life' during Sangam Age.

Chapter - IV

Thirukkural (திருக்குறள்) > its Management Principles and Other Values

1. Thirukkural in General

The most important Tamil author is the poet and philosopher *Thiruvalluvar* who wrote the **Thirukkural.** It contains of 133 Topics – each topic consisting 10 couplets ***(kurals)*** and thus totally with 1330 couplets. Thirukkural (sacred couplets), shortly known as the ***Kural*** (குறள்) > is a classic literary work of Sangam Age of Tamil country at the beginning of 1st century AD. The entire text of **Thirukkural** is written in ***Venpaa*** (a text written in grammatical structure). It starts with an invocation to the God (Almighty):

“அகர முதல எழுத்தெல்லாம் ஆதி
பகவன் முதற்றே உலகு” **(1)**

(‘A’ (அ), as its first of letters, every speech maintains; the “Primal Deity” is first through all the world’s domains (It means that as the letter ‘A’ is the first of all letters (alphabet), so the eternal God is first of the world).

It was the first text to deal with the three-fold divisions called ***Muppal*** and they are—***Aram*** (Righteous way of life); ***Porul*** (Socio-Politics) and ***Inbam*** (Way of love). Thirukkural is widely considered the greatest work of Tamil Literature in sangam age. Thirukkural is a group of treatises on ethics, politics, love, morality, etc.

Other Nomenclatures / Titles of Thirukkural: Due to its unique and universality, the text is expressed by various other names/titles such as:

Tamil Marai (Tamil veda);
Poyyaamoli (Words that never fail);
Vaayurai Vaalthu (Truthful utterances);

Ulaga Podhumarai (The Universal veda as it is
acceptable by all religions)
Theiva Nool (Devine text).

Thirukkural is commented, interpreted and translated in various ways. The commentary of ***Parimelalakar Urai*** **is one main commentary** which is often suggested by Tamil scholars. Other commentaries include ***Manakkudawar Urai*** and others. It is translated into more than 30 languages in India as well as other languages in the European countries. ***G. U. Pope***, *Muthusamy* and *VVS Iyer* have presented their commentaries in English. Besides, there are other scholars who slightly deviate from the earlier commentaries and presented their new commentaries and some of them are:

M. Karunanithi (Former Chief Minsiter of Tamil Nadu) in 1981 (**Kuraloviam** - which is translated into English as **Kural Portraits**);

Anandan in 1986; *Ilangumaranar* in 1990; *Nedunjelian* in 1991; *Mohan Raju* in 1994.

2. Thirukkural and Universal Values: Equality and Humanity

Equality

While the ancient Indian's *Manu* and the ancient Greek's Philosophers *Plato* and *Aristotile* had maintained that human beings were not born equal, *Valluvar* maintained a radically different view. He writes with lofty lines that all are equal:

"பிறப்பொக்கும் எல்லா உயிர்க்கும் சிறப்பொவ்வா
செய்தொழில் வேற்றுமை யான்" **(972)**

(All human beings are equal by birth; but differ as regards to characteristics because of the different qualities of their actions).

"மேலிருந்தும் மேலல்லார் மேலல்லர் கீழிருந்தும்
கீழல்லார் கீழல் லவர்" **(973)**

(All those who are up in society are not upper people; likewise all those who occupy lower position, are not lower people.)

Humanity: *Thiruvalluvar* through his different couplets advocates to lead a moral life, based on strong values, for example, righteousness, justice, truth, love, honesty, courage and compassion which are essential for humanity. He equally emphasizes the vital principles of non-violence, vegetarianism, castelessness and brotherhood. *Thiruvalluvar* covers all part of human life and ***kurals*** almost apply to the whole humanity.

"ஒல்லும் வகையான் அறவினை ஓவாதே
செல்லும்வாய் எல்லாம் செயல்" **(33)**

(Since ***aram*** (righteousness) paves the way, one should not forget its nature and at all situations one should do things as per ***aram***)

*(It may be noted that **Justice R. Mahadevn of the Madras High Court** gave a special and fitting tribute to Thiruvalluvar. The Justice, in his judgment in a case in 2018, ordered inter alia Tamil Nadu Government to make the study of Thirukkural compulsory in schools and treat it as a special subject for classes 6 to 12. Through the judgment, he motivated saying that students, teachers and the general public are bound to become responsible citizens if they learn how to apply the precepts of the saint-poet in their day-to-day life).*

3. Management Principles in Thirukkural / Thirukkural on Management

There are several ***kurals*** that prescribe lofty principles on management. Some of them are discussed hereunder:

(i) Approach towards the higher authorities: *Thiruvalluvar* beautifully explains as to how one should approach the higher authorities.

“அகலாது அணுகாது தீக்காய்வார் போல்க
இகல்வேந்தர்ச் சேர்ந்து ஒழுகுவார்” (691)

(Those who work under higher authorities should neither go too close nor too far, they should remain like people who sit in an apt place besides fire for warmth)

(ii) Thirukkural on Decision Making: *Valluvar* says that any decision should be made after a deep thinking. Later there should not be any attempt to reconsider that decision. The decision once initially made should be executed immediately without any delay.

“எண்ணித் துணிக கருமந் துணிந்தபின்
எண்ணுவ மென்ப திழுக்கு” (467)

(Any task should be started after a deep thinking. Reconsidering the decision later is a disgrace)

(iii) Leadership: Courage, generosity, knowledge (wisdom) motivation (zeal) are the four essential elements of a successful leader (King).

“அஞ்சாமை ஈகை அறிவூக்கம் இந்நான்கும்
எஞ்சாமை வேந்தற் கியல்பு ” (382)

(iv) On Administration: The strength of the project, strength of our own, strength of the opponents and strength of the partners should be weighed.

“வினைவலியும் தன்வலியும் மாற்றான் வலியும்
துணைவலியும் தூக்கிச் செயல்” (471)

(v) Project Planning: Only after clearning all the issues (existing and foreseen problems), a project should be started. Before starting the project, consider the expenditure, the return, the profit and then proceed.

"தெளிவ லதனைத் தொடங்கார் இளிவென்னும்
ஏதப்பா டஞ்சு பவர்" (464)

(vi) Communication Skills: The words used should be carefully selected so that no other words can effectively replace them. This means, there should not be any ambiguity in the words used.

"சொல்லுக சொல்லைப் பிறிதோர்சொல் அச்சொல்லை
வெல்லுஞ்சொல் இன்மை அறிந்து" (645)

(vii) On Recruitment: "Trusting unworthy and doubting worthy", both will cause constant worries.

"தேரான் தெளிவும் தெளிந்தான்கண் ஐயுறவும்
தீரா இடும்பை தரும்" (510)

(viii) Delegation of Powers: A manager should select the right person for a particular work after considering that he would complete the work by using the means and then allow him to complete the work without any interference.

"இதனை இதனால் இவன்முடிக்கும் என்றாய்ந்
ததனை அவன்கண் விடல்" (517)

(ix) On Motivation: Those who are with high motivation, even if they lose all their possessions, will never feel desperate.

"ஆக்கம் இழந்தோம்என்று அல்லாவார் ஊக்கம்
ஒருவந்தம் கைத்து உடையார்" (593)

(x) Diplomats: *Thiruvalluvar* gives guidelines to be adhered while selecting the diplomats. He prescribes a number of skill sets for them, as diplomatic relation among countries is very much required. He wrote 10 ***kurals*** exclusively for the matter (***kurals*** 681 to 690). For example, one ***kural*** is cited hereunder:

"கடன்அறிந்து காலம் கருதி இடன்அறிந்து
எண்ணி உரைப்பான் தலை" (687)

4. Rationalism in Kural

God's belief does not mean that one cannot be rational in other matters. Generally, rationalism is a belief or a theory that opinions and actions should alone be based on real and tangible rather than on religious beliefs or emotional responses.

In the past, there have been several well known scientists who believed in God (creator) and even belonged to any of the religions in existence. God's beliefs do not hinder such persons to discover or invent new things, even to scale the space of the universe. In short, religious belief does not seem to cloud scientific thinking and the rational outlook.

Likewise, *Valluvar* who believes in God does not keep away his rational outlook on social issues. *Valluvar's* advocacy that one has to know the true nature of things is quite compatible with rational thinking and scientific methodologies. He states this in the following kural:

"எப்பொருள் யார்யார்வாய்க் கேட்பினும் அப்பொருள்
மெய்ப்பொருள் காண்ப தறிவு" **(423)**

(True wisdom is to discern the truth in whatever uttered by whomsoever).

5. Relevance to Everyday Life

Thiruvalluvar's ideologies and advices are very essential to one's everyday life, irrespective of beliefs, caste, creed, religion and nationality. ***Kural*** is the reality of everyday life with its constant need for nuances of understanding and behaviours.

Kural's ideologies are the basis for social changes and subsequent changes in the public minds. It facilitates to convert social thinking into common which assist for people's betterment, regardless of various and diversified communities. It causes to take new political decisions which intend to create great changes for the emerging generations. The summarized points about those relevancies are narrated hereunder:

- **Good changes**: By reading ***kurals***, the day-to-day life of common people may be engulfed with many good changes.
- **Kindness**: Love is an ally to virtue only and it helps get out of vices in life.
- **Self-restraint**: Self control will place a person among the Gods; otherwise the negation to self-restraint will drive him away to thickest darkness in life. The wound caused by fire may heal, but a wound burnt in by the tongue (unpleasant and evil words) will never heal

“தீயினால் சுட்டபுண் உள்ஆறும் ஆறாதே
நாவினால் சுட்ட வடு” **(129)**

- **Impartiality**: One should be impartial. He/she should act with equal regard even to enemies, strangers and friends, and that is pre-eminent virtue. Inclination to neither side nor keeping impartiality as the even-fixed scale of a balance is an ornament of the wise.
- **Possession of decorum/discipline:** One’s propriety of conduct leads to eminence, it should be therefore preserved carefully than life.
- **Non-backbiting**: Though one do not even speak of virtue, it will be better if it be said of him as “he does not backbite”.
- **Envy none:** “If a man can learn to envy none on the earth; it is the richest gift, beyond comparison its worth”.

“புறங்கூறிப் பொய்த்துஉயிர் வாழ்தலின் சாதல்
அறம்கூறும் ஆக்கம் தரும்” **(183)**

6. Thiruvalluvar on Democracy and Welfare State (Government)

Valluvar’s words on polical system are based on welfare State. He says that a King, who discharges his duties with honesty, will be regarded and put in the place of God.

“முறைசெய்து காப்பாற்றும் மன்னவன் மக்கட்கு
இறையென்று வைக்கப் படும்” **(388)**

Though *Valluvar* lived in a period of monarchy and kingship, his ideals and advocacies in some of the ***kurals*** are applicable for the present leaders of democracy. He has indicated the nature of State and the governing body (Government) that should be in King's rule. His advocacy to the Government and the country is applicable and suitable at all times to all over the world.

7. Thirukkural on Humanity

Thirukkural, though it is written about 2000 years ago, it plays a major role in enhancing human values such as kindness, mercy and sympathy and it has a great impact of humanity and human characteristics of all the people in the world.

"அன்பிற்கும் உண்டோ அடைக்குந்தாழ் ஆர்வலர்
புன்கண்ணீர் பூசல் தரும்" (71)

(Is there any bar that can restrain the love and affection?
Tears of the affectionate will deliver the love that is within).

"இனிய உளவாக இன்னாத கூறல்
கனியிருப்பக் காய்கவர்ந் தற்று" (100)

(When pleasant words are easy and available, utterance of bitter words (unpleasant words) is like consuming sour unripe, instead of sweet ripped fruits).

"வாய்மை எனப்படுவது யாதெனின் யாதொன்றும்
தீமை இலாத சொலல்" (291)

(Truth is the speaking of such words as are free from the least degree of evil (to others)).

"பயனில்சொல் பாராட்டு வானை மகன்எனல்
மக்கட் பதடி யெனல்" (196)

(Call not him a man who puts forth empty and unfruitful words; but call him the chaff of men)

8. Friendship and Gratitude

Good Friendship: *Valluvar* points out the quality needed for good friendship. One, who comes forward to help his/her friend in the urgent need, is a true friend.

> "உடுக்கை இழந்தவன் கைபோல ஆங்கே
> இடுக்கண் களைவதாம் நட்பு" **(788)**

(Like the man who behaves very quickly to set right his apparel when it slips away; extending a helping-hand at once to his friend when he is in urgent need, is a true friendship).

Gratitude: *Valluvar* says "It is not good to forget a good thing (benefit); but it is too good to forget an unwell deed at the very moment."

> "நன்றி மறப்பது நன்றன்று நன்றல்லது
> அன்றே மறப்பது நன்று" **(108)**

9. Relevance to Socio-Economic-Political Affairs

(i) Social

- **Poverty and Begging:** *Valluvar* considered that it is foolish to redress the ills of poverty by begging and that they are the greatest curses of a society. It is wrong to say that some were made to beg by fate.

- **Wealth:** He regarded wealth "as only a means and not an end" and "acquire a great fortune by noble and honourable means". He also condemned hoarding saying that that hoarded wealth as profitless richness. And the labour is the greatest resources.

- **Ethics:** He was against the unlawful and illegal methods of realizing, i.e., achieving the objectives. There should be ethics not only in objectives, but also in realizing them.

(ii) Economic Ideas of Valluvar

In the ancient days, Tamils produced their products and goods in their homelands and bartered the surplus with other and that is how trade came into existence. The word ***vanigam*** (trade) has been widely used in sangam literature including **Thirukkural**.

The Tamil-Brahmi inscriptions discovered in Alagarmalai, Pugalur, Mangulam, Sri Lanka etc have clearly illustrated the facts of trade of various things such as gold, oil, spices, plough, cloth etc during the early period.

Valluvar's economic ideas are abundant in the second part ***porutpaal*** of **Thirukkural**. Many points are derived from various ***kurals*** and they highlight the top economic ideals of *Valluvar*. Following are the highlight points of *Valluvar* **in regard to the economic development:**

- **Factors of Production:** He has made many passed passing references in ***kurals*** about the factors of production namely: land, labour, capital, organization, time, technology, etc. He says "Unfailing harvest, good physique of men, group of men whose wealth knows no diminution, are the components of an economy". He also says "Nothing is impossible if done with the help of time and technology".
- **Agriculture:** *Valluvar* highlights the agriculture as it is axle-pin of the world, or its prosperity revolves the prosperity of the other sectors of the economy. He says—

"உழுதுண்டு வாழ்வாரே வாழ்வார் மற்றெல்லாம்
தொழுதுண்டு பின்செல் பவர்" **(1033)**

"The ploughmen alone live as the freemen of the soil; the rest are mere slaves that follow on their toil"

- **Public Finance:** Total sum of *Valluvar's* ideas on economy can be classified under four headings—creation of revenue, sources, collections of revenues, management / administration of finance and public expenditure.

- **Revenue sources:** Wealth that comes by itself, customs duties; tributes paid by the defeated kings, i.e., reparation.
- **Collection of taxes:** He was against the method of collecting tax compulsorily. He compared a king who collected taxes by force to the highway robbery.

  (It is to be noted that Valluvar did not mention about land revenue. During the sangam age, no land revenue was collected. But, in the post-sangam period and especially in modern age including British rule, the land revenue was the main source to the rulers and it continued till 1971. Then, the Government of Tamil Nadu abolished the system of land revenue and cess/surcharge thereon).
- **Financial management:** He advocated a balanced budget. "It is not a great misfortune for a State if its revenues are limited, provided the expenditure is kept within bounds". He also gave guidelines for a budgetary policy, ie., "Budget for a surplus; if possible, make adjustments at other items, but never a deficit budget".
- **Public expenditure:** He advocated some main need of public expenditure—defence, public works and other social services. He was against the external assistance. In other words, he thought of a balanced and self-sufficient economy.

(iii) Political

- As enunciated in many ***kurals***, the political ideologies especially in Tamil Nadu are a combination of all three principles, of Right, Left and Centre and strides towards social justice.

- **Welfare State:** *Thiruvalluvar* was for a welfare State and a State would have perfect health of all people, abundant wealth, good crop, prosperity and happiness and full security of the common people.

- One of his ***kural's*** shows "It is that country which can be called a God country wherein there are no several parties, where there are no internal dissensions, where there are no internal enemies".

10. Philosophical Contents in Thirukkural

Thiruvalluvar's philosophy is that of common man and hence he develops his ideals in such a manner that men ought to live as true human beings and cherish all the human values, promote earthly virtues, establish social harmony, engage in domestic life, follow political ideologies, adheres to the life of renunciation and enjoy all kinds of pleasures without detrimental to others.

Valluvar's philosophical ideologies are applicable to the entire world. They do not contain within the Tamil Society. *Valluvar* does not mention the words – Tamil Language or Tamil country in his work. But, in several places, he uses words ***—olagu***, ***vaiyam***, ***gnalam*** (which mean world).

The Text of Thirukkural is divided into three Books (major parts) namely; Virtue, Wealth and Love (அறம், பொருள், இன்பம்) and they are replete with the philosophical contents, which can be broadly divided as Moral philosophy, Social philosophy and Political philosophy.

a) Moral philosophy

Valluvar refers to virtue in two slightly different ways, but with similar terms viz; ***aram*** and ***aran.*** By ***aram***, he means the virtues—avoidance of greediness, jealousy, wrath, etc., and by ***aran*** he emphasizes the glorification of righteousness. One should live a life with perfection with mutual understandings with others and with the world, but not blamed by others.

The moral philosophy of *Tiruvalluvar* is found in all the sections such as domestic virtues, ascetic virtues, fate, royal virtues, etc. The sins of a man will vanish and the virtues increase provided he cultivate good habits of speaking sweet words.

Impartiality is a moral virtue, which expects all the human beings to treat others like themselves. One must possess self-restraints to lead a peaceful life. One must control senses—the role of a tongue, hence must guard his tongue, which, *Valluvar* means, one should not utter disrespectful and unnecessary speeches. Discipline and decorum are very essentials for human beings since they are treated greater than life.

In ascetic virtues, he emphasizes the need for possession of benevolence, relinquishing meat, penance, inconsistent conduct, absence of fraud, veracity, not being angry, non-indulgence of evil, non-killing, instability, renunciation, knowledge of the truth, the extirpation of desire and fate. He refers the word ***Veedu*** which he means **'Release or Liberation'** of human beings and does not mean entirely heaven.

b) Social philosophy

Social ideologies cannot exist and survive without being followed and patronized by individuals. It is not proper to keep the guests outside the residence, even though he was eating the food. Valluvar says that he, who having entertained the guests who have visited him, looks out for other guests yet to come, will certainly be a welcome guest to the celestial beings:

"செய்விருந் தோம்பி வருவிருந்து காத்திருப்பார்
நல்விருந்து வானத் தவர்க்கு" **(86)**

As regards to social virtues, *Valluvar* refers a lot of virtues for one to adapt in social life such as the process of getting education, listening to others, possession of knowledge, correction of faults, seeking the guidance of great people, avoidance of mean-minded people, acting after realization, knowing the power, knowing the place, knowing the time, clarification with enlightenment, engagement after realization, unforgetfulness, unsluggishness, withstanding in troubles, method of acquiring wealth, friendship, investigation in making friendship, non-drinking of toddy, gambling, nobility, honour, greatness, perfectness, noble qualities, wealth without benefactions, agriculture, poverty, economic factors, etc.

The literal meaning of ***porul*** is wealth. But, for *Valluvar*, it also indicates the meaning of life. He expects that human beings must live with fellowmen amicably and peacefully. Everyone should learn the subject matter without blemish. *Valluvar* frequently quotes the verse "to discover the truth, uttered by any person, listened to by any person, is real wisdom".

In a society, none can decide anything individually; seeking the aid of great men is an essential requirement for guidance and decision-making. No action should be performed in haste, but after due consideration of the pros and cons of that action. He insists that before engaging in an action, one should contemplate seriously and then proceed.

People are expected to give up idleness and be brisk always. Promoting power and untiring activities will culminate in personality development. To encourage the people, *Valluavar* brings in divinity. Even if something is not achieved by divine sources, one can triumph and obtain the reward through constant labour and continued bodily extension.

c) Political philosophy

Man is a political animal; for peaceful living in a social, good governance is a pre-requisite. To protect people from external dangers and/or internal threats, people need a good governance with all equipments. He devotes several verses to highlight the salient features of the political ideologies.

A king has to possess an army, citizens, wealth, ministers, friends and fortress. Such a king will be treated as a lion among the kings. The ruler, who spends his time and energy with duty consciousness in protecting his subjects, will be adored as a God among men. A ruler must be vigilant and always be aware of his enemy's status before venturing into action. He explains its virtue with an analogy—"A crow will conquer an owl in the day time;

thus a king has to analyze the suitable time before fighting with his enemies". Another important duty of the ruler is to protect his domain from terrorism.

He gives a vivid picture about the method of ruling and the "Right Scepter". Among other things, he says that, for a king who punishes the criminals with severe punishment, is like the pulling up of the weeds in the green field; so also, the king is to avoid the quality of the cruel scepter.

Conclusion

Kural reflects the genius of the Tamils of the sangam age in a remarkable way. It is ideal and practical, simple as well as subtle. The Text contains of the prosaic matter of fact, earnest and forthright as well as highly poetic and emotional. These factors are apparent in the 3rd book of Kural Text dealing with Love (இன்பம்) - way of love and happiness.

Valluvar is more concerned with the problems of life and ideal solutions for socio-political and moral issues. *Valluvar* does not like to idealize the problems and make them as other worldly affairs. In substance, the ***kural text*** is a classic on realism and pragmatism and it is not a mystic, but purely philosophical document.

Questions:

I. Short Answer Type Questions:

1. What are the various other names/titles of Thirukkural?
2. What are the 'three-fold divisions' of Thirukkural?
3. What is the name for commentaries wrote by the Former Chief Minister of Tamil Nadu, M. Karunanithi?
4. Which one of the commentaries on Thirukkural is suggested as best by scholars?

II. Descriptive Answer Type Questions:

1. Write any of two kurals of Thiruvalluvar about equality and humanism.
2. Which kural does stipulate four essential leadership elements of a successful king?
3. What are the two kurals on 'Friendship and Gratitude'?
4. What are the highlight points of Valluvar in regard to the economic development?
5. What are the principles of Thirukkural on Management.
6. Write about Thiruvalluvar's moral philosophy.

Chapter - V

Tamil Epics and Impact of Buddhism and Jainism in Tamil Land

1. Twin Epics (இரட்டை காப்பியங்கள்) – Silappadigaaram and Manimekalai

Among the Five Great Epics, **Silappadigaaram** and **Manimekalai** are called as **Twin Epics** – (**இரட்டை காப்பியங்கள்**). It means the twin literary epic in Tamil authored by *Ilango Adikal* and Seethalai *Koolavanigan Saathanaar* respectively. These two epics provide valuable details in abundance about the Sangam society, its culture and historical information.

Tamil Scholars assert that **Manimekalai** is earlier than **Silappadigaaram**, though it comes as a continuation of Silappadhikaaram. *Adiyaarkkunallaar*, the commentator of the Silappadhikaaram also states that Manimegalai is the earliest work. In the foreword to Manimagalai, it is stated that the author of this epic, *Koolavanigan Sathanaar*, had requested *Ilango Adikal* to compose the Silappadigaaram.

a) Silappadigaaram and its Salient Features

- Authored by *Ilango Adigal* in 2nd century AD (but composed in 5th or 6th century AD).
- The story revolves around an anklet (***silambu*** and the title literally means 'The tale of an Anklet'. The chief character is **Kannagi**, who sees revenge on the Pandya kingdom for her husband who was wrongly sentenced to death by the **King Nedunchelia Pandian.**
- It gives a lot of **insight into contemporary Tamil society**, polity values and social life of the people.

- It consists of three ***Kaandams*** (Major Branches) namely—***(1)Puhaar Kaandam, (2)Madurai Kaandam and (3)Vanchi Kaandam.*** The first two deals with the life of **"Kannagi and her anklet"** and the last ***kaandam*** with her as a deity. It is the earliest composition in Tamil Literature to introduce ***varipaattu*** (line songs).
- It describes elaborately the life story of **'Kovalan' and 'Kannagi'** and about the chastity of women and provides valuable information about the social history of sangam age.
- It enables to find the span of **period of the sangam age**.
- It describes about the three rulers and **capital cities**—***Puhaar*** (Poompuhar), Madurai and Vanchi; the fertility of the delta basin of Kaveri River; the music and dances of the period; about the levying of taxes by the rulers and other related subjects.
- The '***Urai Peru Katturai***' states that Gajabaahu of Ceylon was present at the consecration of **Kannagi's idol erected by Cheran Senguttuvan** who was the contemporary of Gajabaahu-I who had ruled Ceylon in-between 171–196 AD.

b) Manimekalai – Important Features

- Authored by *Koolavanigan Saathanaar* alias *Seethalai Saathanaar* **in and around 6th century AD.**
- It is a sequel to **Silappadhikaaram**.
- It describes vividly about three types of ***karppu (chastity)—mudhal, idai and kadai karppu;*** Puhaar city and its destruction, the celebration of Indra Vila for 28 days, the brisk trades of Tamils, etc.
- It revolves round the heroine '**Manimekalai**', the daughter of **Kovalan** and **Maadhavi**.

It gives an account of the **Philosophical Doctrine of Buddhism** and speaks about various other religious sects like Vaideeka Vaadi, Saiva vaadi and Bhuta Vaadi.

2. Five Great Epics (ஐம்பெரும் காப்பியங்கள்)

The Five Great Epics or Five Larger Epics in Tamil literary tradition, which are considered to have been **composed between 200 AD and 900 AD**, are the following:

Names of Epic	**Authored by**	**Main theme dealt with in the Epic**
Silappadigaaram	Ilango Adigal	An epic about **people, trade, culture,** etc.
Manimegalai	Seethlai Saathanaar	An epic about **reformation, charity,** etc.
Seevaka Chinthamani	Thiruthakka Thevar	Also called ***Mana Nool*** **(book of marriages)** A descriptive epic about a supernatural fantasy story of a prince who is a warrior and lover with numerous wives.
Valayaapathi	Unknown	About a story of father (with two wives) who abandons a wife who gives birth to a son who seeks his real father.
Kundalakesi	Nathakuthanaar	About a daughter of a rich merchant who saves his lover's life from the King. Later, the lover-husband takes her to a mountain peak with a plan to kill her by pushing her down. But the women, acting cleverly, requests him to let her go around him three times to worship before being killed. He agrees and the woman goes behind him and pushes down the disloyal husband. Later, she becomes a Buddhist and defeats Jain and Hindu scholars in theological debates.

3. Five Small/Minor Epics (ஐஞ்சிறு காப்பியங்கள்)

Dandialankaaaram, a grammatical work, stipulates that a great epic should have the four codes of ***Aram, Porul, Inbam*** and ***Veedu***. Even if one of these is missing, the work is considered as a minor epic. Accordingly, the following literary works which are believed to have been composed **between 1200 AD and 1500 AD** by authors who patronized Jainism, are categorized as the Minor Epics by the literary tradition.

Names of Minor Epic	Authored by	Main theme dealt with in the Epic
Neelakesi (நீலகேசி)	Unknown	About a story of Jain nun who was a rival of Buddhist. She indulged in philosophical debate with rhetoricians of other religions and she debated and defeated several other religious protagonists. Believed to have been composed as a rejoinder to **Kundalakesi** which propounded the greatness of Buddhism.
Naakakumaara Kaaviyam (நாககுமார அல்லது நாகபஞ்சமி காவியம்)	Unknown	About the hero who married hundreds of women and only at the older age, he realized the mortality of life and became a Jain monk.
Udhayanakumaara Kaaviyam (உதயணகுமார காவியம்)	Konguvelir	About the story of Udhayanan, the Prince of Kousambi Land. This epic belongs to Jain religion.

Yashodhara Kaaviyam (யசோதர காவியம்)	Unknown	About the story of the King, Yasodaran of Udhaya Nadu, who ordered to bring two Jain disciples for sacrificing their lives. It opposed the sacrifice of life to Deities and professed reformations on the principles of Jain religion.
Choolaamani (சூளாமணி)	Tholaamoli Thevar	About life of the author and the social, religious and political attitudes of the age in which the work was composed. It was an impact of the Jain monks in Tamil Literature.

4. Impact of Buddhism and Jainism in Tamil Land

Buddhism and Jainism are the two Indian religions that developed in Magadha (Bihar) and continued to thrive in the modern age. Gautama Buddha and Mahavir are generally accepted as contemporaries. Buddhism and Jainism share many features, terminology and ethical principles, but emphasize them differently. Both believe that it is possible to attain liberation from cycle of rebirths and deaths through spiritual and disciplines. They differ in some core doctrines on asceticism, self-versus, etc.

a) Causes for Growth of Buddhism and Jainism in South India

The following were the **main causes for the rise of Buddhism and Jainism** in the South India in the ancient time:

- The rigid caste system that had been penetrating into the society in the ancient time and the political situations;
- Resentment of Kshatriya Class towards the domination of the priestly classes;
- Rise of the new agricultural economy needed animal husbandry and the principles of non-violence that was

brought by Buddhism and Jainism suited the settled-agrarian community better than others;

- Corruption in religious activities and meaningless rituals, etc.;
- The vaishyas and other mercantile groups favoured Buddhism and Jainism as they earned for a better social and peaceful life and
- Acceptance of simple and peace-centered principles of Buddhism and Jainism by people.

b) Jainism (in brief)

Jainism was born in India almost in the same period of Buddhism. It was established by Mahavira in about 500 BC. He was born near Patna in what is now Bihar State. Jainism is an ancient religion whose own historiography centers on its 24 guides or ***Tirthankara*** (canonical texts). Of the 24, the last ***two tirthankaras*** are generally accepted by the people.

The **cardinal principles of Jainism** are:

- Ahimsa (non-violence)
- Anekantvada (multiplicity of views)
- Apaarigraha (non-possessiveness)
- Non-stealing
- Brahmachariya

Impact: Jainism reached Tamil land in around 300 BC and flourished with indigenous Tamil followers. The Tamil Jains shaped the religion, politics, culture and society of the Tamil region with three of the five major Tamil Epics viz; **Silapathikaaram, Seevaka Chinthamani** and **Valayaapathi** which were written by Tamil poets who were the followers of Jainism. Some of the ancient Pandya, Chola and Chera Kings and their subjects followed Jainism.

Historians believe, after examining the sangam literature and related inscriptions, that Jain migration took place long before the Aryan migration in South India. The centers like Anaimalai in Madurai, Kalugumalai in Tuticorin, Chitharkal Monuments at Kanyakumari district and other places are famous centers of Jainism.

Decline: Later, due to the intervention of Saivism and Vaishnavism, Jainism declined. It could not compete with other religions or sects. However it had left significant legacy in the land.

c) Buddhism (in brief)

Buddhiam was born in India about the same period as of Jainism. Gowthama Buddha declared 2500 years ago " I teach suffering, its origin, cessation and path. That's all I teach". Buddhism amongst the Tamils was historically found in the region of Tamil land in India and northern Sri Lanka. The essence of the Buddha's teachings contains in the Fourth Noble Truth. It was four principles that the Buddha came to understand during his meditation under the Bodhi Tree. The following are the Noble Truth:

- The truth of suffering (Dukkha)
- The truth of the origin of suffering (Samudaya)
- The truth of the cesstion of suffereing (Nirodha)
- The truth of the path (Noble Truth) to the cessation of suffering (Magga)

Fourth Noble Truth in which the Buddha set out the **Eightfold Path**, is the prescription, the way to achieve a release from suffering. **The Eightfold Path** are – right view, right resolve, right speech, right conduct, right livelihood, right effort, right mindfulness and right samadhi.

Impact: Buddhism amongst the Tamils was historically found in certain parts of Tamil land and northern part of Sri Lanka. Various scholarly works dating back to the 5th to 7th century AD saw the birth of classical Tamil works composed by eminent Tamil poets with Buddhists' philosophical themes and insight and it illustrates the impact that Buddhism had in the world of Tamil scholarship. One of the classical products of that period is the ancient Tamil Buddhist **epic-poem Manimekalai** by the celebrated poet *Seethalai Saathanaar*.

The heritage of town of Nakapattinam is found in the Burmese historical text of the 3rd century BC and gives evidence of a Buddha Vihar built by the King Ashoka. Nakapattinam was a Buddhist centre of the 4th–5th century. Ancient ruins of a 4th–5th century Buddhist monastery, a Buddha statue and a Buddha padha (footprint of Buddha) were found in another section of the ancient city now at Pallavaneswaram.

Nag Tivu or Naga Nadu was the name of the whole Jaffna Peninsula in some historical documents. There are a number of Buddhist myths associated with the interactions of people of this historical place with Buddha. *Thiriyai* (Trincomalee—now Triconamalai in Ealam region of Sri Lanka) is referred to Thalakori in 2nd century AD map of the Greek Historian, Ptolemy. An inscription from Anuradhapuram, Sri Lanka dated 2nd century AD records the association of Tamil merchants with Buddhist institutions.

Chola Dynasty patronized several religions and sects among Tamils, including Saivism, Vaishnavism, Buddhism, etc. They built Buddhist temples known as 'Perumpallis'. In the 11th century AD, the Velgam Vihar of Periyakulam was renovated and renamed by Cholas as **'Rajaraja Perumpalli'** after they conquered the Anuradhapuram and established their rule in Polonnaruwa, Sri Lanka.

Decline of Buddhism: According to A. J. V. Chandrakanthan who recently (2019) published an article named **"Veerasoliyam"** about an 11th century Comparative Work Philology Poetics, is a clear indicator of the prominence given to Buddhism in Tamil scholarship. Saivates and Vaisnavets were sharply critical of the Buddhists and Jains and rather advocated personal devotion to God for salvation. They drew upon the ideals of love and heroism as found in the sangam literature and blended them with the values of bhakthi during the medieval period. And the Saiva revival in Tamil Nadu in the second half of the second millennium and the Vaishnava resurgence coupled with the Bhakthi movement ushered in a new era of religious militancy that virtually eradicated the Buddhism forever from the Tamil-speaking regions of the South India and other Dravidian people. In brief, following were the reasons caused for the decline of Buddhism in Tamil land.

- Corruptive practices in Buddha Sangha
- Division among Buddhis
- Use of unknown language like Sanskrit
- Buddha brushed away the image worship
- Persecution of Buddhists by other sects and invaders
- Muslim invasions

5. Bakthi Literature - Nayanmaars and Alwaars

a) Bhakthi Culture in the Sangam Age

Bhakthi culture of the **ancient Tamil people** closely followed the roots of "nature worship". The sangam literature **Tholkaappiyam, Pathupattu and Ettuthokai** shed light on early bhakthi beliefs of the ancient Tamil people. 'Lord Muruga' was glorified as the 'God of War', who is ever young and resplendent, as the mostly favoured God of Tamils. 'Sivan' was also seen as the Supreme God. 'Kannaki', the heroine of Silapathikaaram, was also worshiped as *Pathini* in those days. The 'Kannaki Kottam' or 'Mankaladevi Temple' was built by Cheran Senguttuvan around 2000 years back. *(It is now situated near Thekkadi in Idukki district of Kerala State)*. At the later period of sangam age, the God 'Vishnu' is also mentioned in some of the Tamil literature.

*(It is to be noted that an ancient '**Murugan Temple**' is found in a village called 'Saluvankuppam' near the World's Heritage Site of Mahabalipuram. Archeologists believe that the shrine unearthed in the year 2005 consists of two layers-brick temple constructed during the Sangm Age between 3rd century BC to 3rd century AD).*

b) Bakthi Literary Works during Post-Sangam Period

In 6th century AD to 10th century AD, the Bhakthi Culture took a turn in Tamil country. It was first initiated **by the 63 Naayanmaars (Saints devoted to Siva) during 6th to 8th centuries AD and then 12 Alwaars (Saints devoted to Vishnu) during 7th to 10th centuries AD**. They were sharply critical of the Buddhists and Jains, rather advocated personal devotion to God for salvation. They drew upon the ideals of love and heroism as found in the sangam literature and blended them with the values of bhakthi during the medieval period.

Naayanmaars (6th – 8th centuries AD):

- *Naayanmaars* (means teachers about Siva) were a group of 63 saints who lived during 6th to 8th centuries AD in Tamil Nadu and Kerala.
- They devoted to Lord Siva and his avatars.
- Among them, the four great saints were - *Appar, Sundarar, Sambandhar* and *Manickavasakar*.
- *Kaaraikkal Ammaiyar*, the woman saint, was one among the nayanmaars.
- The priest *'Nambiyandar Nambi'* who compiled the hymns of Naayanmaars during the reign of Raja Raja Chola-1, is called **Thevaram** – a collection of first seven volumes of **Thirumurai** (Saiva Devotional Poetry).

Alwaars (7th – 10 Centuries AD):

- Alwaars (means those immersed in God) were a group of 12 saints who lived during 7th to 10th centuries AD in Tamil Nadu, Kerala and Karnataka.
- They espoused to Lord Vishnu and his avatars.
- *Thirumalisai Alwaar, Thirumangai Alwaar, Thodaradipodi Alwaar, Periyalwar, Nammalwar* and *Kulasekara Alwaar* were some of the great saint-poets among the Alwaars.
- Sri Andaal, the great woman saint, was one among them.
- One of the major anthologies of compositions of 12 Alwaars that was compiled in 10th century AD, is called **Naalaayira Divyaprabandham** (Four Thousand Sacred Compositions). It was compiled by *Naathamuni,* the philosopher-saint.

The saints/sages that included women, spoke and wrote in vernacular languages such as Tamil and Telugu. The saints traversed throughout the country to preach the message of devotion and love among people. There were two sets of compilations of the songs of **Naayanmars and Alwaars - 'Thevaaram' and 'Divy Prabandham'** respectively. Some of the important and popular **Bhakthi Literary Works** are enumerated below:

Thevaaram	It is the first 7 volumes of the **Thirumurai** which contains the works of 3 most prominent Tamil Poets-Saints of 6th and 8th Century AD – *Sambandar, Appar and Sundarar. (During the reign of Rajaraja-I of Chola Dynasty, these hymns were were **collected/arranged by** Nambiyaandar Nambi).*
Thiruvaasagam	It means 'sacred utterances' and is a volume of Tamil hymns composed by *Manikkavaasakar*. It contains 51 compositions and constitutes the Eighth Volume of **Thirumurai**, the sacred anthology of the Tamil Saiva Sidhantha. *(Manikkavasagar is believed to be born in 7th or 8th century according to Dr. Pope).*

Thiruvaimoli	*Nammalvar* is one of the 12 Alvars saints of Tamil Nadu and he is considered the fifth in the line of the twelve Alvars. He is highly regarded as a great mystic of the Vaishnav tradition. He is also considered the greatest among the 12 Alvars. His contributions amount to 1352 among the 4000 stanzas called **Naalaayira Divya Prabandam**. His bhakthi literary works were compiled by *Madhurakavi* into four different works viz; **Thiruvaimoli, Thiruvirutham, Thiruvaasiriyam and Periya-Thiruvanthadi**.
Thiruppaavai	It is a Tamil devotional poem attributed to the *female poet-saint, Andaal*. It consists of 30 stanzas in praise of 'Thirumal', which is part of Divya Prabandham, a collection of the works of the 12 Alwaars. The active work of *Aandaal* is believed to be 7th or 8th century AD.
Peria puraanam	Compiled by *Sekkilaar* in 12th century AD during the rule of Kulothunga Chola. Also called '**Thiruthondarpuraanam**' which means the 'Puranas of the Holy Devotees'. It is a poetic account depicting the lives of 63 Nayanmars, the saint-poets of Siva.
Thirumantiram	It means "Sacred Mantra" written by *Thirumoolar* in 12th century AD and is the Tenth part of twelve volumes of the **Thirumurai**.

6. Forms of Poetry in Tamil Literature

There are different forms of poetry in **Tamil Literature**, such as ***Akaval, Kalippaa, Paripaadal, Pannatti, Venpaa, Viruttam and others*** that have existed from the earliest history of Tamil literature to the gradual development of the medium. During the initial stages of the growth of Tamil literature, **3 distinct forms of poetical works were most popular namely *Akaval, Kalippaa and Paripaadal*.** With the development of Tamil Literature in subsequent years, many other types of poetical compositions came into force, but still traditional poetic forms remained most popular amongst renowned poets and scholars. Some of the **most reputed forms of poetry** in Tamil Literature are mentioned below:

(i) Akaval form of Poetry

The ***Akaval*** form of rhyme is created from a least of 3 lines to a maximum of few hundred lines. Every line comprises of 4 cirs or 4 feet. Each cir or foot consists of a combination of more than 2 acais or syllables or metrical units and the basic syllable or metrical unit is composed of one or two vowels. Due to the narrative feature of ***Akaval***, this form of poetry is similar to prose. But the primary distinction between ***Akaval*** and prose is that ***Akaval*** is formed in four-foot lines with assonance and alliteration whereas prose does not contain such vital characteristics. However, in the ancient ages, prose was constructed in 4 foot lines as well. This is evident in the prose passages of **Silappatikaaram**.

(ii) Kalippaa form of Poetry

The Kalippaa form of poetry is also written in 4 cirs or 4 feet lines, as similar to ***Akaval*** verse, but there is a difference in rhyme. In order to produce elegant rhyme, the foot is arranged accordingly.

(iii) Paripaadal form of Poetry

The ***Paripaadal*** verse has the features of smooth gracefully flowing rhyme. In all probabilities, ***Kalippaa*** and ***Paripaadal*** verse types were inspired and derived from folk songs. These forms of poetry in Tamil Literature are not mundane and ordinarily either in metre or form as various poetic components. Subsequently, the popularity of ***Kalippaa*** and ***Paripaadal*** declined after the 2nd century AD.

(iv) Other Forms of Poetry

Besides the above said forms, other forms of poetry in Tamil also evolved with the development of literature as scholars experimented with various types of literary works. **Tholkaappiyam**, the earliest work of Tamil literature on the **grammar of the Tamil language**, states that the various forms of verse were mostly suitable for the composition of love poems. According to the **Tholkaappiyam**, there are several types of poetical forms. ***Venpaa***, also mentioned in the **Tolkaappiyam**, became well known after the 2nd century AD. Moreover, **Tholkaappiyam** mentions that there was another popular form called ***Pannathi*** and this kind of poetic form was widely believed to be derived directly from folk music.

There are numerous poetic forms that have originated from musical forms. Even after proper establishment of grammatical and poetical conventions, poets in Tamil literature continued to prefer traditional verse forms. The poets usually avoided the new folk forms that emerged during that period and remained detached. However, the author of **Cilappatikaaram**, *Ilanko* utilised quite a few of the new folk forms in his literary creations. Moreover, the Saiva and Vaishnava hymnodists of the 7th and 8th century AD utilised the folk music of the era in the best possible way.

(v) Viruttam Form in Modern Poetry

There was another new verse form known as ***Viruttam*** that originated from folk songs and became much popular. In the 10th century, this new poetical form was initially utilised by *Thiruthakka Thevar*, a Jain poet, in his epic **Seevaka Sinthaamani**.

All the 3000 verses in the poetic work were composed in the ***Viruttam*** verse form. After *Thiruthakka Thevar's* successful application of ***Viruttam*** form in **Seevaka Sinthaamani**, other poets such as *Kampar* and *Sekkilaar*, who earlier composed poetical works in the ***Akaval*** form of versification, shifted to ***Viruttam***. Even though the word ***Viruttam*** is derived from Sanskrit language, still there is minimal relation with Sanskrit prosody. Some scholars say that, in fact, ***Viruttam*** has beautifully evolved from Tamil folk music.

Unlike the ***Akaval, Viruttam*** has no rules regarding composition of 4 cirs in a line; on the contrary, a line may consist of 4, 5 or even 40 cirs. However, a poem in this form should follow certain regulations. It should have 4 lines and all the lines should consist exactly the same number of cirs as the initial line. But there are no limitations regarding the length of cirs and may be long or short based on the poet's requirements. Words are arranged depending on emotions which result in diverse rhythm patterns. Thus, ***Viruttam*** has evolved as the most suitable form which gives effect to various emotions. Even in the modern age, ***Viruttam*** is widely used in Tamil poetry.

In the 17th century, the poetic form of ***Viruttam*** eventually became insufficient. The scholars and poets searched for new verse forms and took inspiration from the popular folk poetry of the time. Consequently, various forms, such as ***Kanni, Kummi*** and ***Cintu*** became much reputed. Modern Tamil poetry has also adapted the metrical form of the **Kirthanai**.

7. Development of Literature in Medieval Period in Tamil

Many Tamil Poets and Writers have contributed much to the development of Tamil Literature even during the post-sangam period (Medieval age) and in the modern period. The following are some of the notable poets and their literary works:

a) Kambar (1180 AD to 1250 AD)

Kambar (also known as *Kamban*), born in 1180 AD in Thanjavur district of Tamil Nadu, was a medieval Tamil Poet and the author of the **Ramavataram**, popularly known as the **Kamba Raamaayanam** based on the *Valmiki's* **Raamaayanam** in Sanskrit. The story describes the life of the King Rama of Ayodhya. However, Kambar's work is different from the Sanskrit version in many aspects—both in spiritual concepts and in the specifics of the storyline. It is considered as one of the greatest literary epics in Tamil. He also authored other literary works such as **Saraswathi Andhaadhi, Sadagopa Andhaadi,** etc.

b) Other Poets/Writers and their Literary Works during Post-Sangam/ Medieval Period (in brief)

Names of Poets/Writers	Name of Important/Master Pieces of Literary works
Avvaiyaar	The name 'Avvaiyaar' literally means 'Respectable woman' which was the title of more than one female poet, who were active during different periods. It is stated that there were 3 female poets titled 'Avvaiyaar'. Among them, the *Avvaiyar-1* lived in 3rd century BC and is said to have had cordiality with famour Tamil Chieftains 'Vel Pari', 'Adhiyamaan' etc. She had written poems about them. *Avvaiyaar-2* lived in 12th century during the period of *Kambar* and *Ottakoothar*. *Avvaiyaar-3* is known for **Vinayagar Agaval, Aathi Soodi, Kondrai Vendhan**, **Nalvali** and **Moodhurai**.
Paranjothi Munivar	He was also known as *Siruthondar* and *Siruthonda Nayanaar* who lived in 700 AD. His important works are—**Thiruvilaiyadal Puraanam, Vedaaranya Puranam, Madurai Anthathi,** etc.
Ottakoothar	He was a poet of Tamil Court of later Chola Kings who were praised in his poems in 12th century. His important literary works are—**Vikrama Cholan Ula, Eetti Elupathu, Kandan Kovai, Thillai Ula**, etc.
Kumara Guruparar	He was a poet in 17th century and a saivite ascetic connected with the Dharmapuram Adheenam. His important literary works are—**Muthukkumaraswami Pillai Tamil** in praise of Lord Muruga, **Meenakshi Amman Pillai Tamil** in praise of Goddess Meenaakshi Amman, **Madurai Kalambakam, Neethineri Vilakkam and Sakalakalavalli Maalai** in praise of Goddess Saraswathi.
Umarupulavar	He was a Tamil Muslim Poet in 17th century. He is celebrated as one of the greatest Islamic poets of India. His important works are—**Seeraa Puraanam, Thirumana Vaalthu, Mudhumoli Maalai, Seetha Kaathi Nondi Naadagam.**
Veerama Munivar	Constantine Joseph Beschi (8 Nov 1680 to 4 Feb 1747) was known under his Tamil Name as Veerama Munivar. He was an Italian Missionary in South India. His important Tamil works both in Prose and Poetry are—

	Kali Venba, Parvathan, Veda Vilakkam, Vaman Kadhai, Adaikala Maalai, Thonool Vilakkam, Chenthamil Ilakkanam, etc.
Thirikooda Raasappa Kaviraayar	He wrote the famous poem **Thirukutraala Kuravanji** around 1600–1700 AD, which is fine and famous kurathi songs in praise of the richness and beauty of her land and the hero of the poetry. Kurathi is a native tamil women of specific clan well versed in fortune-telling. His other works are—**Thirukutraala Malai, Thirukutraala Sthala Puraanam, Siledai Venba, Thirukutraala Nathar Ula**, etc.
Maraimalai Adigal	He was born on 15th July, 1876 and died on 15 Sep, 1950. His original name was *Vedhachalam Pillai*, but he changed his name as *Maraimalai Adigal* with a view to have pure Tamil name. He wrote more than 100 books including poems and drama. Important works include—**Pattinapaalai Aaraachi-yurai, Tamilthaai, Arivuraikothu, Arivuraikkovai, Tamil Madham, Karuthoviam**, etc.
Thiru. Vi. Ka.	*Thiru Vi. Ka.* is abbreviation of *Thiruvaarur Viruthachala Kalyanasundaram*, born in 26, Aug 1883 in Kancheerpuram district of Tamilnadu. He died on 17 Sep 1953. He was a Tamil scholar, essayist and activist. He started a new Tamil Weekly magazine titled "Navasakthi". He was esteemed for the strong humanism of his writings which include **Pennin Perumai, Tamil Thendral, Manitha Valakkaiyum Gandhiyadigalum, Murugan Alladhu Alaku** (Lord Muruga or Beauty). He developed a prose style in his writings.
Manonmaniyam P.Sundaranaar	He was a Scholar noted for his famous Tamil Drama **Manonmaniyam**. The celebrated "Tamil Mother Invocation Song" of Tamil Nadu State as ***Tamil Thai Vaalthu*** was composed by him. He lived from 4 April 1855 to 26 April 1897. His other works are—**Nool Thokai Vilakkam, Some early Sovereigns of Tiruvancoore**, etc.
Subramania Bharathiyar	Known as *Mahakavi Bharathiyaar*, he was a Tamil writer, poet, journalist, independence activist, social reformer and polyglot. He lived between 11 Dec 1882 and 12 Sep 1921. His important literary works are—**Kannan Songs, Kuyil Songs, Paanchaali's Vow, Puthia Aathisoodi, Liberation and national songs**.

Bharathidasan	*Kanagasabai Subburathinam* was popularly called *Puratchikavi Bharadhidasan* and a writer of nationalist whose works are mostly socio-political issues. As he was deeply influenced by Subramania Bharathi, he named himself as Bharathidasan. Born in Puducheri, his lifetime was between 29 April 1891 to 21 April 1964. His famous literary works are—**Pandiyan Parisu, Kudumba Vilakku, Alakin Sirippu, Irunda Veedu, Tamilachiyin Kathi, Kaathal Ninaivugal, Pisiraanthaiyaar Naadagam (won Sagithya Academy Award). Nalla Theerppu, Liberation of women**, etc.
Ramalinga Adikal	*Ramalingam* (born in 5 Oct 1823 in Cuddalore district of Tamil Nadu and disappeared on 30 Jan 1874), commonly known as *Vallalar* in India and across the world. He was one of the most famous Tamil Saint and also Tamil poet. He belongs to a line of Tamil saints known as "Gnana Siddhar".Through the notion of "Samarasa Suddha Sanmarga Sangam" the saint endeavoured to eliminate the caste system. Human life should be love connected with charity and divine practice leading to achievement of pure knowledge. He advocated the concept of worshiping the flame of a lighted lamp as a symbol of eternal power. His works are—**Thiruvarutpa, Jeevakaarunya Olukkam, Thondai Mandala Sathagam, Chinmaya Deebigai**, etc.
Namakkal Kavignar Ramalinganar	*V. Ramalingam Pillai* was a Tamil poet and independence fighter. He lived from 19 Oct 1888 to 24 Aug 1972. He was well known for his poems about independence such as "கத்தியின்றி ரத்தமின்றி யுத்தமொன்று வருகுது சத்தியத்தின் நித்தியத்தை நம்பும்யாரும் சேருவீர்". His other works are **Praarthanai, Thirukkuralum Parimelagarum, Malai kallan, Kamban Kavithai, Avanum Avalum, Kambanum Vaalmegium, Sangoli, Tamilan Idhayam, Keethanjali, Thirukkural Puthu Urai, etc.**
Kavimani Desiga Vinayagam	Born in Kanyakumari district of Tamil Nadu, he lived from 27 July 1876 to 26 Sep 1954.His master pieces of his writings are— **Asiya Jothi, Naanjil Nattu Marumakkal Vali Manmiyam, translation of the work of Omar Khayam**, etc.

c) Brief Accounts on Poets, Novelists/Writers of 20th century

An important role in the development of 20th century Tamil Literature was played by the literary and artistic journals Ananda Vikatan (since 1924), Kalaimahal (since 1931) and Kalki (since 1941) and Kumudham. The first Tamil short stories were translations and adaptations of the works of Western European short-story writers.

Then, came a number of poets, novelists and essayists who are called modern writers and they have also contributed much to treasure of Tamil Literature in the 20th century. Some of such authors/writers and their important literary works are briefly listed out hereunder:

Name of Author/Writer	Important Pieces of Literary Works
Sandilyan or Chandilyan	*Sandilyan* is the pen name of *Bhashyam Iyengar*, a noted Tamil Writer of historical fiction. He is known for his historical romance and adventure novels, often set in the times of the Chera, Chola and Pandya empires. His important novels are—Manjal Aaru, Manmalar, Malai Arasi, Chittaranjani, Raajamuthirai, Mannan Magal, Nila Mangai, Raaja Yogam, Raaja Thilagam, Cheran Selvi, Kadal Rani, etc.
Pulavar Kulanthai	Raavana Kaaviyam, Nerunjipalam, Arasiyal Arangam, Valarpirai, Neethikalanjiyam, Kongu Naadu, Thamila Valaraju, Dheeran Chinnamalai, etc.
Kothamangalam Subbu	Manjivirattu, Thillaanaa Mohanaambal, Ponni Vanathu Poonguyil, Panthanalloor Bama, etc.
Kavignar Vaali	Amma, Poikkaal Kuthiraigal, Nija Govindham, Paandavar Boomi, Avathaara Purushan, etc.
Pammal Sambandha Mudhaliyaar	Indiyanum Hitlarum, Kalvar Thalaivan, Sabaabathi, Naan Kutravaali, Naadaga Tamil, Aanai Aaatchi, Manogaraa, Tamil Annai Pirandhu Valarntha Kathai, etc.
C. Rajagopalachari (Rajaji)	Thamilil Mudiyuma; **Chakaravarthi Thirumagal** (winner of Sahitya Academy Award); Kaanal Neer; Viyaasar Virundhu, etc.

Ala. Valliappa	Malarum Ullam, Pappavukku Pattu, Roja Chedi, Moondru Parisugal, Engal Patti, Sirikkum Pookkal, Vetrikku Vali, Periyar Valvil Suvaiyana Nigalchigal, etc.
Ki. V. Jaganathan	Aalaikarumbu, Valum Tamil, Karpaga Malar, Anbu Maalai, Silambu Pirantha Kathai, Vilaiyum Payir, Naadodi Ilakkiyam,
Ma. Po. Chi. (M. P. Sivanganam)	**Vallalar Kanda Orumaipppaadu** (winner of **Sahitya Academy** Award), etc.
A. Srinivasa Raghavan	Vellai Paravi, Avan Amaran, Udhaya Kanni, BharathiyinKural, etc.
C. N. Annadurai (Aringnar Anna)	Romaapuri Raani, Kumari kottam, Aariya Maayai, Panathottam, Varnasaram, Or Iravu, Velaikkari, Jameen Ilam Olippu, Viduthalai Por, Rangoon Ratha, etc.
Raa. P. Sethupillai	Silappathikara Noolnayam, Tamil Veeran; Velin Vetri, **Tamil Inbam** (Winner of **Sahiya academy** Award)
Mu . Metha	Kanneer Pookkal, Oorvalam, Chola Nila, etc.
Mu. Vaa. (Dr. M.Varatharasanaar)	Karithundu; Nenjil Uru Mul; Paavai, Kayamai, **Agal Vilakku** (winner of **Sahitya Academy** Award)
Kalki. R. Krishnamoorthi	**Alai Osai** (Winner of **Sahitya Academy** Award); Ponniyin Selvan, Parthipan Kanavu, Sivakamiyin Sabatham, Thiyaga Boomi etc
M. Karunanidhi (Kalaingnar)	Romaapuri Pandian, Kuraloviam, Thookumedai, Tholkappiya Urai, Ponnar Sankar Annanmaar Varalaaru, Nenjukku Needhi, Thenpandi Singam, Kakithapoo, and Parasakthi, Puthaiyal, Manthirikumari (filmed), etc.
Mi. Pa. Somasundaram	**Akkarai Cheemaiyil Aarumathangal** (winner of **Sahitya** Academy Award), etc.
P. Sri Acharya	**Sri Ramanujar** (winner **of Sahitya Academy** Award), etc.
Sujathaa	Kolaiyuthir Kaalam, Aayirathil Oruvar, Kanavu Tholirchalai, Pesum Bommigal, Nirvaana Nagaram; Aagayam, Katrathum Petrathum, etc.
Jayakanthan	Vaalkkai Alaikiradhu, Rishimoolam, **Sila Nerangalir Sila Manithargal** (winner of **Sahitya Academy** Award) Oru Pidi Soru,

	Karikkodugal, Sundra Kaandam, Illaathavaral, Malai Mayakkam, etc.
Na. Parthasarathy	Kurinji Malar, Aathmaavin Raagangal, Pandimaadevi, Vanchinagaram, Netrikkan, Pon Vilangu, Kapaadapuram, Vetri Mulakkam, Samuthaaya Veedi, **Samudhaya Veedhi** (winner of **Sahitya Academy** Award), etc
Saandilyan	Kadal Pura, Raja Muthirai; Mannan Magal, Raja Perigai, Raja Thilagam, Moongil Kottai, Jeeva Boomi, etc.
Naa.Kamarajan	Suriya Kanthi, Kallarai Thottil, etc.
Pirapanchan	**VaanamVasappadum**(winner of **Sahitya Academy Award**) **Mahaanadhi; Penmai Velga.**
Jayamohan	Vishnupuram, Kottravai; Kaadu, Anal Kaatru, Viral, Oosai, Vadakku Mugam, Mannum Marapum, etc.
Kavingnar Suratha	Thenmalai, Thuraimugam, Tamil Sollaakkam, etc.
Samuthiram	**Veril Palutha Pala** (winner of **Sahitya Academy** Award), Vaadaamalli, Tharaasu, Chotru Pattalam, etc.
Cho (Ramasamy)	Manam Oru Kurangu, Mohamad-pin-Tuglaq(filed), Tuglaq (Journal), etc.
Abdul Rahman	Paalveedhi, Suttuviral, Muthamilin Mugavari, Enmoli Chenthamil, Pookkalam, **Aalapanai** (winner of **Sahitya** Academy Award), etc.
Kannadaasan (Kaviyarasu)	**Cheraman Kaadali** (winner of **Sahitya** Academy Award)Arthamulla Indhu Madham; Yesu Kaaviyam; Ponmalai, Mutruperadha Kaaviyangal (Poetry), Cherman Kathali and Oru Kavingnanin Kathai (Novels)' Anaarkali, Sivagangai Seemai (Dramas), Bhagavat Keeetha (Text) and a lot of film songs.
Akilan	Chithrai Paavai, Pon Malar, Enge Pogirom (Novels), Nenchin Alaigal (**Award winning**); Paavai Vilakku & Valvu Enge (Filmed novels), Thanga Nagaram & Nalla Paiyan (Children's Books), Sathiya Aavesam & Erimalai (short stories), **Vengaiyin Maindhan** (winner of **Sahitya** Academy Award), etc.

V.C .Kulandaisway	**Vaazhum Valluvam** (winner of **Sahitya Academy** Award) and other works.
Nanjil Naadan	**Soodiya Poo Soodarka** (winner of **Sahitya** Academy Award), etc.
Kovai Manisekaran	**Kutrala Kurinji** (winner of **Sahitya** Academy Award)
Pudhumai Pithan	Manithan; Padapadappu and Gopalaiyangarin Manaivi (short stories), Pathini Pen etc
Indra Parthasarathy	**Kuruthip Punal** (winner of **Sahitya** Academy Award), etc.
Kavingnar Vaali	Amma; Poikkal Kuthiraigal; Paandavar Boomi, etc.
Su. Venktesan	**Kaval Kottam** (winner of **Sahitya** Academy Award) etc
Tamilanban	**Vanakkam Valluva** (winner of **Sahitya** Academy Award), etc.
Puviarasu	**Kaioppam**(winner of Sahitya Academy Award), etc.
Joe D Cruz	**Korkai**(winner of Sahitya Academy Award), etc.
Kothamangalam Subbu	Manjivirattu, Thillaanaa Mohanaambaal, etc.
Bala kumaran	Appa,Thayumanavan, Mercury Pookkal, Irumbu Kuthiraikal, Kalyana Murungai, Gangai Konda Choln, Panthaya pura, Thunai, Sakthi, Thiruvadi, Yaanai Vettai, Poi Maan, Malai Nerathu Mayakkam, Pattabisegam, Oru sol,
Vairamuthu	Thanaeer Desam and **Kallikattu Kaaviyam** (winner of **Sahitya** Academy Award), Vaigarai Megangal and Thamilakku Niram Ondru (Poetry collections); Oru Mounathin Sapthangal , Koomuttai, Kalvettugal (Article texts), etc.
Erode Tamilanpan	Kavithaigal, Silirppugal, Thonial Varugindran, etc.
Sivasangari	Etharkkagam, Thiruveni Sangamam, 47 Naatgal; Nerunju Mul, Vaanathu Nilaa, Oru Manithanin Kathai, etc.
Inkulab	**Kaandhal Naatkal** (winner of **Sahitya** Academy Award), etc.
S.Ramakrishnan	**Sanjaaram** (winner of **Sahitya** Academy Award), etc.

Sabarinathan	**Vaal (Tail) Sahitya Acdemy** Yuva Puraskar and Bal SahityaPuraskar Awards, etc.
Devi Nachiappan	**Childrdren's Literature Sahitya** Acdemy Yuva Puraskar and Bal Sahitya Puraskar Awards, etc.
Cho. Dharman	**Sool** (winner of **Sahitya** Academy Award), etc.
M. Rajendran	**Kaala Paani** (winner of **Sahitya** Academy Award in 2022).

8. Literary Contributions of Bharathiyaar and Bharathidhaasan

a) Bharathiyaar

Subramaniyam, Known as "*Mahakavi Bharathiyaar*", was a Tamil writer, poet, journalist, independent activist, social reformer and polyglot. He lived between 11 Dec 1882 and 12 Sep 1921. From the young age, he inclined on music and poetic. He was well-versed in Sanskrit, Hindi, Telugu, English and French also. **He was conferred with the title of "*Bharathi*"**.

Literary contribution: He was a Poet-cum-Nationalist: He was the court-poet of Raja of Ettayapuram for a couple of years. He was also a Tamil Teacher for sometime in Sethupathy High School in Madurai city. He was a Tamil writer, poet, journalist, activist of freedom struggle, social reformer and polyglot. His important literary works are **Kannan Pattu, Paanchali Sabatham and Kuyil Pattu**. Popularly known as '*Mahakavi*' **(Great Poet)**, he was a pioneer of Tamil poetry and is considered one of great Tamil literary figures.

A Journalist: He spent many years of his short life time, in the field of journalism. He was a sub-editor in **"Swadesamitran" in 1904**. When the British instituted a case against V.O. Chithambaram Pillai (freedom fighter), Bharathi escaped to Pondichery which was then under the French Rule. He edited and published the Weekly Journal **'India' and 'Vijaya' and Tamil**

Daily 'Bala Bharatham', etc. His literary works included fiery songs kindling patriotism among the Indians during the Indian Independent movement.

b) Bharathidhaasan

Kanagasabai Subburathinam was popularly called "*Puratchikavi Bhaarathidaasan*" and a revolutionary poet and nationalist whose works are on mostly socio-political issues. As he was deeply influenced by Subramania Bharathi, he named himself as Bharathidaasan. Born in Puducheri, his lifetime was between 29 April 1891 and 21 April 1964.

Literary Contribution: His famous literary works are: Pandiyan Parisu, Kudumpa Vilakku, Alakin Chiirippu, Irunta Veedu, Tamilachiyin Kathai, Kaathal Ninaivukal, Pisiraanthaiyaar Naadakam (won Sagithya Academy Award). Nalla Theerppu, Liberation of Women, etc. He wrote a number of revolutionary poems. Among them, the **heart-pounding poem about the state of young widows** is—

"கோரிக்கை அற்றுக் கிடக்குதண்ணே – இங்கு
வேரில் பழுத்த பலா – மிகக்
கொடியதென்று எண்ணப்பட்டதண்ணே – குளிர்
வடிக்கின்ற வட்ட நிலா"

In this poem he awakened the Tamil society about the need for **remarriage of young widows.** He referred the young widow to **'jackfruit' and 'full moon'** whose grievance or feeling remained unheard and unaddressed.

(In order to honour the great revolutionary Tamil poet, the Bharathidasan University established in February, 1982 at Tiruchirapalli, is named after the great poet with the motto ***"We will create a brave new world" ("புதியதோர் உலகம் செய்வோம்").***

Questions:

I. Short Answer Type Questions:

1. What are called as the Twin-Epics of Tami Literature?
2. What are the Five Small / Minor Epics (ஐஞ்சிறு காப்பியங்கள்)?
3. What are the various forms of poetry in tamil literature?
4. Mention some of the poets/writers during Post-Sangam/Medieval Period and their literary works.
5. Mention some of Tamil poets/writers in the Sangam Era.
6. Mention some of Tamil writers and novelists of 20th century AD.
7. What are the Eight-Fold path preached by Buddha under 'Noble Truth'?

II. Descriptive Answer Type Questions:

1. Write a short note on 'Cilapathikaaram'.
2. What are the 'Five Great Epics' of Tamil literature and their Authors?
3. Brief account on the impact of Buddhism and Jainism in Tamil land.
4. What were the causes for the rise of Buddhism and Jainism in South India?

5. Brief history on the ancient bhakthi culture in the Sangam Age.

6. Write on the literary works of Nayanmaars and Alwaars during post-sangam period.

7. Give a brief account about Kambar.

8. Short note on the literary contributions of Bharathiyaar.

9. Give a brief account on the literary contribution of Bharathidhaasan.

Chapter - VI

Hero-Stone to Modern Art and Sculpture

1. Hero-Stone / Nadukal (நடுகல்)

Nadukal or ***Veerakkal*** (Hero Stones) are the memorial stones installed for those who lost or sacrificed their lives in the battles and in the cattle raids by other kings or thieves. In the pastoral society of Tamil land, the cattle were the main source of wealth to tribes, chieftains of the tribes and the clans. Raiding cattle was common in the ancient days. Memorial stones were erected in honour of the Heroes. Sangam literature like **Tholkappiyam** refers to such battles and clashes.

During Sangam Age, Hero Stones with Tamil-Brahmi inscriptions are found at Pulimankombai and Thathapatti in Theni district, and Porpanaikottai in Pudukottai district, Tamil Nadu.

During the rule of Pallava dynasty in the post-sangam age, Hero Stones are found in large numbers in pastoral regions near Thiruvanaamalai district, Tamil Nadu. Some Hero Stones contain inscriptions and images of warriors and their names. The Hero Stones with Tamil letters belonging to the later Pallava regime and subsequent periods denote the accounts given in the sangam works about *Nadukal*. These references of the later inscriptions confirm the facts mentioned in the sangam literature.

2. Ancient Art and Architecture

The ancient monuments provide authentic information about the people of the past, sangam literature and contain vivid explanations of fortified cities, dwelling places, etc. The excavations at Malikaimedu in Gankaikonda Cholapuram have unearthed a part of the Imperial Chola's Palace.

The Pallavas (275 AD to 800 AD) started the tradition of constructing structural temples with stones. The Pandyas the Cholas and the Vijayanagar rulers also constructed temples with stones. The stone temples have withstood the ravages of time and weather.

Architecture: A remarkable glory of Tamils was that they were the founders of Dravidian fine architecture which got developed under the rule of Cholas, Pandyas and Pallavas. Five of the monuments now declared **by UNESCO as the "World's Heritage Sites" are in Tamil Nadu**. They are—Brahadeeshwara Temple at Thanjavur, Iravaatheeshwara Temple at Darasuram near Kumbakonam, Gangaikonda Cholapuram Brahadeeshwarar Temple at Jayankodan and the Group of Monuments at Mahabalipuram near Chennai. Tamil visual art is dominated by stylized Temple architecture in major centers and the projections of images of deities in stone and bronze.

3. Modern Sculpture

Tamil Nadu sculptors have produced some of the greatest masterpieces in the world. Amongst all the regions of India, Tamil land is one of the most vigorous and creative traditions of sculpture.

Stone Carving: The tradition of some carving began under the rule of the Pallavas, a dynasty which built important temples in Kanchipuram. Both the design of the temples and other sculptures which cover their walls were clearly based on wood-carving and wood-construction in a tradition whose origin is lost to history. The most outstanding example of Pallava creativity is the temple of Kailashanath at Kanchipuram. Compared with the massive excited temples like Ellora, Pallavas's modest construction is full of exciting innovations in the design, construction, sculpture and painting.

Under the later Imperial Cholas, sculpture became monumental and overpowering, as in the Raja Rajeswara Temple at Thanjavur. In the succeeding centuries, when the outstanding wealth of the area allowed construction of enormous temples with towering ***gopurams***, as in the Meenakshi Temple at Madurai, sculpted images of gods were created on an almost industrial scale. Every image was colourfully decorated, creating a spectacle, unique in world history.

4. Temple Sculpture of Tamil Nadu or South Indian Temple Sculpture

Temples of Tamil Nadu are distinctly known for their lofty ***gopurams***, profuse sculptures and mammoth structures. The Pallavas, Chọlas, Pandyas and Nayakar Empires have contributed significantly in building the temples in Tamil Nadu. These empires, who ruled Tamil land together with other adjoining regions of South India in diverse times, had added much to the development of such Dravidian Style of architecture. The following are the best examples for ancient architectural excellence in Tamil Nadu.

Airavatheeswara Temple: This temple at Darasuraam, next to Kumbakonam, is very famous and is as one of the great living Chola Temples. This was built by Raja Raja Chola in 12th century AD. This is currently a UNESCO World Heritage Site.

Meenakshi Amman Temple: This is one of the most antique and celebrated temples not only in Tamil Nadu, but in whole India. This is dedicated to Goddess Paarvathi in the appearance of Meenakshi and her husband, Lord Shiva, in the form of Lord Somasundaram. This is a masterwork of the Dravidian architecture in the 6th century AD.

Sri Ranganathaswamy Temple: This is situated in Srirangam. It is one more work of art of the Dravidian culture. The temple has 49 sub-shrines and is spread with 21 vividly carved gopurams with the main or ***Raja Gopuram*** standing tall at 236 ft. This makes it the tallest in Asia.

Brihadeeshwara Temple: This is one of the largest temples in India. It is dedicated to Lord Shiva and is situated in Thanjavur district. It is currently under UNESCO World Heritage Site. The

Vimana or tower is maintained to be the tallest in the world. It is the world's first temple which is totally built from stone.

Kanchi Kailasanaatha Temple: This is situated in Kanchipuram district. This temple is believed to be built by Pallava Dynasty.

Ramanathaswamy Temple: This is situated in the Rameswaram island, Tamil Nadu. It is believed to have been built in 12th century by Pandya Dynasty. The tallest of its ***4 gopurams*** stands at the height of 38 meters and is built in classic Dravidian style.

Ekambareshwara Temple: This is believed to have been existed since 600 AD. Five ***prakaarams*** on concentric circumambulatory areas, the 1000 pillared hall adjoining carvings of 1008 Shivalingas are said to have been added by Vijayanagara Kings during the 15th century AD.

Kapaleeshwarar Temple: This is situated in Mylapore at Chennai. It is said to have been built in the reign of the Pallava King by 7th century CE. It is one of the important pilgrimage sites for the Shaivites. Decorated with a vast rainbow-coloured ***gopuram***, pillared halls and a water body, this temple presents a fine model of a right dravidian style of architecture.

Nagaraja Temple: This is dedicated to the Serpent King Vasuki and is situated in Nagercoil town of Kanyakumari district. The architecture of the temple is simple with scores of sculptures and images of different snakes, decorating the walls, trees and ponds around.

Thillai Nataraja Temple: This is one of the most ancient temples, **situated in Chidambaram**, Tamil Nadu, which is dedicated to Lord Shiva in the figure of Nataraja. It is also one of the ***panch Bhuta Sthalas*** with each one dedicated to five elements of universe viz. Earth, Air, Water, Fire and Space, and it signifies the fifth element, i.e., Space. The temple also has a shrine for Sivakamasundri recognized as Sivakami Amman.

5. Mamallapuram – Rock Temples

Mamallapuram, also known as Mahabalipuram, is in Chengalpattu district of Tamil Nadu, best known for **the UNESCO World Heritage Site of 7th and 8th century.** It is one of the famous tourist sites in India. Its ancient name is Thirukadaimallai. Mamallapuram was one of the two **major port cities in the Pallava kingdom.** The town was named after **Pallava King Narasimhavarman-I,** who was also known as **Mamalla**.

Rock Temples: Along with economic prosperity, it became the site of a group of royal monuments, many caved out of the living rock. These are dated to the 7th and 8th centuries AD. ***Rathas*** (temples in the form of chariots), ***mandapas*** (cave sanctuaries), and the Shore Temple dedicated to Shiva.

Ptolemy, the Greek geographer, refers this place as Malange. Thirumangai Alvaar, the famous Vaishnavite saint mentions this place as Thirukadaimallai, referring to the Sithalasayana Perumal Temple. Another name by which it has been known to mariners, at least since Marco Polo's time, is 'Seven Pagodas'. Chinese and Roman coins of Theodosius-I in the 4th century AD have been found at Mahabalipuram revealing the port as an active hub of golabl trade in the later classical period.

6. Bronze Icons

Bronze Icons Casting: Much more subtle and refined is the tradition of bronze sculpture, in Tamil Nadu. This is still flourishing today in a town called Swamimalai on the River Cauvery. This location was chosen because on a blend in the river, superfine sand was discovered, perfect for making moulds from wax models. That was 700 years ago and still there are some families today carrying on the tradition of making God images as their forefathers did, using the same skills, techniques and dedicated devotion.

It is not an exaggeration to say that certain Tamil bronzes of the Chola period are among the very finest sculptures ever made on the planet. Chola bronzes, especially the Lord Nataraja sculptures, have become notable symbols of Hindu religion.

In the classical period, Tamil bronzes fell into two historical groups. In the first, the style and taste of an outstanding production of the divine images made as temple offerings to the gods. The style was of slender figures with long limbs and smoothly modeled surfaces. In the second, the style was succeeded during the reign of Raja Raja Chola by the classic perfection of image such as the Ardhaneeswara in the Chennai Museum, the Siva Nataraja in the Metropolitan Museum, New York and many others still in worship across the world.

Swamimalai: Swamimalai is a small town lying on the banks of a southern Cauvery tributary in Thanjavur district of Tamil Nadu.What makes this little town of less than ten thousand inhabitants is its long, traditional and time-honoured association with the ancient art of bronze sculpting.

Apart from being a center for pilgrimage and tourism in South India, it is also the *defacto* bronze icon capital of India. The skillfully crafted Swamimalai bronze idols are some of the mostly sought artifacts by art lovers and connoisseurs through out the world. Swamimalai bronze icons embody as characteristic grace and precision bringing together in a perfect combination, skill of an expert craftsmanship, imagination of an artist and sensibilities of a poet.

7. Tribes and Their Handicrafts

The tribal areas are characterized by their aloofness, a lower level of economic activity and a closed social structure. The verdant forests of the Blue Mountains have been their homes for ages. Living amid the beautiful surroundings has probably made them artisans of equally beautiful handicrafts.

There are 38 tribes and sub-tribes in Tamil Nadu. Literacy rate of population is very low compared to the other categories of population. Most of the tribes are cultivators, agriculture labourers or dependents on forests for their livelihood.

Tribes of Tamil Nadu are concentrated mainly in the district of Nilgiris. Of all the distinct tribes, Kodas, Thodas, Irulas, Kurumbas and Badugas form the larger groups, who mainly had a pastoral existence. Other tribes include Kattunayakan and Paliyan.

Well known **among those groups are the Thoda people** and their embroidery work. The Thoda women are deft in embroidery work. Their traditional garment is of thick white cotton cloth with red, black or blue stripes, which is further embellished with hand embroidery. Woolen or cotton thread is used for embroidery work. To suit modern taste and needs, a variety of items like cell phone pouch, table cloth, scarf shawl, skirts and tops, bags, waist coat, etc., are also made. Though the pastoral Thodas herded buffaloes and dealt in dairy produce, change in land use has deprived them of the pasture lands. However their unique craft has survived and stood the test of time.

The Kodas are village artisans who are good in carpentry, black smithy and pottery. As time changed, only a few families are engaged in these skills as a means of living.

The Kurumba people are experts in basketry and other related bamboo works. The traditional occupation of the Kurumbas is gathering food, collection of honey and forest produce. They are good at herbal medicine and traditional healing. Now, they are mainly engaged in agriculture and those who do not own lands, work as casual agricultural labourers. The other group is not known for traditional handicrafts. They are generally food/forest-produce gatherers, now working as casual agriculture or estate labourers.

(**Recent Inclusion of Tribe Narikoravan or Kurivikaran:** The Government of India has recently included, among other tribes, the nomadic tribe Narikoravan or Kuruvikaran in the List of Scheduled Tribes on the recommendation of the Government of Tamil Nadu.)

(Previously, they were in the list of MBC. They are an indigenous group and the main occupation of the people who originally belong to the indigenous tribes, is hunting. But as they were prohibited entry into the forests to pursue their livelihood, they were forced to take up other alternative such as selling beaded ornaments to survive. So they migrated from place to place to find a market for their beads. Children accompany the adults wherever they go, which means they are deprived of schooling. During the British rule, they were placed under the Criminal Tribes and after independence, they became the denotified tribe in 1952.)

8. Art of Temple Car-making

a) Transition of Chariots to Temple Cars

Chariot (**தேர்**) is the work for a temple car. During the ancient period, the King Pari left his chariot for a flower plant called ***Mullai*** to spread its creepers. After a certain period in South Indian history, the chariots came to be used predominantly as Temple Cars. These Cars or ***Rathas*** (**ரதம்**) are meant for taking the bronze images of Gods during ceremonial processions.

Tamil literary word ***Ula*** (**உலா**) can be cited as an excellent example of the similar type to Gods and Kings. **Thiruvaanaikaula** written by poet *Kaalamegam* talks about the miracles of Lord Shiva of Thikruvanaikoil. Kulothunga Chola Ula and Vikarama Chola Ula were written by poet *Ottakoothar*.

Temple cars are chariots that are used to carry representations of Gods. The car is usually used on festival days, when many people pull the car through long and thick ropes. The procession of the Asia's largest and greatest temple car of Thiruvaarur Thiyagarajar Temple in Tamil Nadu features prominently in an ancient festival held.

There are many temple cars, small and big, all over Tamil Nadu, and among them, the important temple cars are at Avinashi (Sri Avinashiappar Temple), Bhavani Kooduthurai (4 chariots), Chidambaram (Natarajar Temple), Thiruvanthipuram (Devanathaswamy Temple), Erode (Sivanmalai), Gobichettipalayam (Kondathu Kaliamman Temple), Karamadai (Ranganathaswamy Temple), etc.

Azhi (**ஆழி தேர்**) in **Tiruvaarur** is in all its grandeur. The annual chariot festival of the temple is celebrated during April-

May, corresponding to Tamil Month of ***Chitrai***. The chariot is the largest of its kind in Asia and India weighting 300 tones with a height of about 90 feet. The chariot comes around four main streets surrounding the temple during the festival, which is attended by lakhs of people from all over Tamil Nadu.

It is believed that the donation of a temple car or wood for making a temple car procured direct admission into the heavenly abode of Gods after one's death. Hence, kings and nobles and individuals alike contributed funds and materials for the building of temple cars as well as conducting car festivals. The Chola kings were also great patrons of art and architecture. Their reign, lasting 450 years, was a period of cultural and geo-political unification of the Tamil people. They built magnificent temples that not only structurally withstood the ravages of time and weather for over a millennia but still continues to thrill the world with their intricate craftsmanship and grandeur.

b) Classifications of Temple Cars and Making of Temple Car (தேர்)

Classifications of Temple Cars:

Based on the materials used for car-making, they are classified into four types of cars namely, Wooden Carved Cars, Silver Cars, Golden Cars and Stone Cars. The first three varieties are the moving cars also known as ***Eyal Ther*** **(இயல்தேர்)** in Tamil. The immovable Stone Cars serve as festival pavilions. Best example is the Stone Car at Mahapalipuram of Tamil Nadu, which was carved in a single rock, during the rule of Pallava Dynasty. A number of Stone Cars and chariot-shaped ***mandapas*** were built in the medieval period. These Stone Cars are called ***Nilaither*** **(நிலைத்தேர்)**.

Temple Car-Making:

There is an architectural connection or similarity between a temple ***gopuram*** (tower) and the temple car. The car is built in such a way that the lower-most tier is heavy and is made of the best teak wood and ***iluppai*** wood and as it goes up, it is made with lighter wood.

Even now, a team of experienced craft persons from some parts of Tamil Nadu, **especially Thammampatti, Namakkal and Cuddalore are involved in the work of making the temple cars.** In making the basement of the car, ***iluppai*** wood will be used. On completion of the basement, the work on ***peedam*** together with panels will be taken up. ***Sthapathi*** of Thammampatti, who is one of the leading craftsmen, said that the car will have a large number of wooden plaques with intricately carved images of the God and Goddess in tune with ***Aagama Sasthra***. The plaques will also reflect the anecdotes connected to the temple. ***Sthapathi*** said that they have inherited the art of making the temple cars from their forefathers for generations together.

c) Literary Evidences of Temple Cars

From the literary evidence provided by the hymns of Nayanmars and Alwars, the temple cars have been in existence since the 6th century AD. From inscriptions, we come to know that in 1135 AD, Chola king, Vikarama gifted the Chidambaram Temple with a Golden Car. Among the Pandyas of the 2nd Empire, Sundarapandiyan rendered significant services to Sri Ranganathan Temple. His benefactions, according to the register maintained in the temple notes, denote the donation of a Golden Car to the temple. During the Vijayanagar period in 15th century AD, it flourished throughout Tamil Nadu. Kings also concentrated more on temple cars, construction of mandaps, temple tanks, etc. Thus, it can be concluded that the temple cars of Tamil Nadu which was popular from the Pallava period, established their stronghold in the Chola period. Golden cars and floating cars became more numerous in 12th century AD.

9. Massive Terracotta Sculptures

Terracotta Art in Tamil Nadu: Terracotta art in Tamil Nadu is basically famous for its splendid and excited image. This is one of the **traditional art in Tamil Nadu. Stephen Inglis writes in his**

"Larger Than Life; The Terracotta Sculptures of South India", that Massive Terracotta horses have been built by Tamil Villages in South India for thousands of years and that technically they are the most ambitious achievements in clay found in India and, by any survey probably the largest hollow clay images to be created anywhere. He also observed that yet because the images are built in remote village shrines, they have been virtually ignored by scholars.

The methods used to construct and firing images nine to fifteen feet or more in height, are unique in ceramic history and unusual interest to clay specialists. They differ dramatically from the images of horses and soldiers excavated in China, as they are larger than life-size and fired in situ. Not only is the size impressive, but the proportions and embellishment are superb. This work is an ancient tradition in which clay and religion are inseparably linked.

As rightly observed by Stephen Inglis, the visitors to Tamil Nadu may catch a glimpse of such images from the window of a bus or train. Developed over the ages, this image is shared with the religions art of large towns and cities, but is now part of the village modeling tradition in Tamil land.

Massive Terracotta Horse: Shrines to Ayyanaar Temples are very common in the State of Tamil Nadu. In the temples of Ayyanaars, life-sized Terracotta Horses have been installed at the shrines. The styles of the horses vary from area to area; some are more realistic or more abstract, but they are all complete with harness and have the appearance of being 'ready to go' at moment's notice.

Massive Terracotta Horse Environs of Puthur (near Chidambaram), Tamil Nadu, South India, is a fifty year-old massive clay image were fired on site. Because the fired surfaces are porous a solution of oxides are used as colorants that are easily absorbed and thus made durable. The fifty years have altered them only slightly. No cracking or breakage due to trapped air and moisture occurred. The non-ceramic decoration of calcium carbonate and water penetrates the porous clay and thus becomes durable. Rain and subsequent freezing weather cold spell the disintegration of such massive clay images within a season, but the temperature in Tamil Nadu is always warm and thus the images stand for generations.

10. Village Deities

The village Deities or Gods/Goddesses are the numerous spirits and other beings venerated as part of the Dravidian folk tradition in villages throughout Southern India. These deities, mainly goddesses are intimately associated with the well-being of the villages and can have either benevolent or violent tendencies.

The deities worshiped by villagers is a part of a long, continuous tradition in Rural India. This practice pre-dates the vedic period, which, some scholars mean that these traditions could be 3500 years old. The earliest societies had only a few primeval concerns. The first concern was food security—good harvest from timely and optimum rains and safety from pests. One could call this fertility need and this later included desire to get healthy progeny as well. The second concern was protection from debilitating disease, viral diseases like smallpox, plague, etc. Their anxiety was about physical security—protection from predators, robbers and hostile tribes. Village gods or goddesses were worshiped to precisely address these major concerns.

While each village may have specific and unique rituals, some common traditions are found across Tamil Nadu. Many of these traditions are also practiced in neighbouring States—Kerala, Karnataka and Andhra. Over the last 3 centuries, these practices crossed across continents to many erstwhile European colonies where Tamil people are living.

In many villages in Tamil Nadu, the village gods (deities) are seen. They may look fearsome and grim, but they have colourful and human personalities. They are the go-to-gods in cases of any trouble, illness or grief. The ancient village gods of Tamil Nadu are the personal guardians of the village, protectors of the people. There are shrines for village deities who are locally honoured for protecting the people from harm caused by natural disasters or evil influences. Worshipers often portray these protectors as warriors and in some cases, they may be traced back to great human fighters who sacrified their lives and later became immortalized.

Examples: Some of best examples of the village deities are: Mariamman, Draupathi Amman, Muneeswaran or Muniyandi, Madurai Veeran, Ayyanaar, Karuppusamy, Isakki Amman, Sudalai Maadan, Kaateri Amman, Pidari, Ponnar-Sankar Annanmar Swamigal (widely found in Kongu region of Tamil Nadu), etc.

11. Thiruvalluvar Statue at Kanyakumari

A taller **stone statue of 133-feet high (40.6 m) of Thiruvalluvar** has been erected by the Government of Tamil Nadu, on a rock at the smallest island nearest to **Kanyakumari Town, Tamil Nadu.** This beautiful monument is a reference to his text **Thirukural** and is full of symbolism. For example, it is 133 feet high, which refers to 133 chapters of his text **Thirukkural**. Also, the right hand points with 3 fingers in the air, which in turn is a reference to the three goals of life viz, love, health and virtue. The waves of the sea around remind the words of his poems, high and low tides full of varied emotions, so profound and elegant. The Thiruvallvar Statue in Kanniyakumari is not just a splendid work of art, it is a masterpiece for generations.

It is a sight to behold—the majesty of Thiruvaluvar Statue that can be seen from a long distance, stands tall at 41 metres, with the deep blue sky and resplendent sea in the backdrop. Located on a rock, right next to Vivekananda Rock Memorial, the breathtaking statue of Valluvar was created **by *Sthapathi* (Sculptor), V. Ganapathy** and was **dedicated to the people of Tamil Nadu on January 1, 2000 (millennium day)** by the then Chief Minister of Tamil Nadu, M. Karunanidhi.

Also, the Government of Tamil Nadu, as a mark of respect to Valluvar, has been celebrating “Thiruvalluvar Day” on the **3rd**

day of Thai (Tamil month), (which falls on the 14/15 of January) ever year. Along with the Vivekananda Rock Memorial, the statue attracts millions of tourists annually and is one of the must-visit spots in one's trip to Tamil Nadu.

12. Making of Musical Instruments

Music is the food for life and the musical instruments that are created in Tamil Nadu are exclusive and draws awe and admiration. Music and dance is the pulse of South India. So, it is highly obvious that the musical instruments would be an integral part of the South Indian culture. Making of musical instruments is a major craft of Tamil Nadu. Music and dance plays an important role in the life of Tamil people. There are two branches in this music system—The Hindusthani Music of the north and the Carnataic Music of the south.

It is vital to mention here that Tamils classify their musical instruments not according to their types, but according to the occasion on which they are played. For example: The ***Naadhaswaram*** is an important musical instrument that is generally played during marriage events and ***Kumbu*** is associated with all types of religious festival. Percussion instruments are used to convey messages to distant places and are similar to one generally used in Africa.

Broad Classifications: The music instruments can be classified a ***Tholkaruvi*** (percussions), ***Thulaikaruvi*** (wind instrument), ***Kanchakaruvi*** (gongs and cymbals) and ***Narambukkaruvi*** (string instruments).

References of Music Instruments in ancient literature: There are several references to these music instruments found in the historical inscriptions and songs from classic Tamil literature and, the instruments are—***Yaazh, Thannumai, Pambai, Veena, Muzavu, 7-mouthed pot, Horn, Seevali,*** etc.

List of musical instruments used by ancient Tamil people was listed in Thirumurai dated between 6th and 11th centuries AD, and include ***Akuli, Idakkai, Ilayam, Udukkai, Yezhil, kathirkkai,***

Kandal, Karathalam, Kallalaku, Kalavadam, Kavil, Kazhal, Kalam, Kinai, Kinkini, Kilai, Kinnaram, Kudamuzha, Kuzhal, Kaiyalaku,. Kokkarai, etc.

According to the Tamil classic, the **Silappadhikaaram**, there is an ancient Tamil instrument, the wooden ***Yaazh*** in the shape of boats, fishes and crocodiles, which is similar to the harp or lute. This instrument has been replaced by more versatile Veena, made of Jack wood. This is Saraswathi Veena (which is different from Rudhra Veena).

13. Mridhangam, Parai, Veenai, Yaazh and Naadhaswaram

In ancient days the popular classical Tamil music is dominated by Carnatic genre, while ***gaana*** and ***dappankoothu*** are also popular genres. The main instruments used were the violin, wooden flute, veena, ***gottuvadayam, mirudhangam, naadaswaram*** and ***kadam***. Bharatnaatyam is probably the best known and one of the most respected classical dances of India and it is the Tamil Nadu's gift to Indian culture.

(i) Mridhangam

The ***Mridhangam*** is a percussion instrument of ancient origin. It is the primary rhythmic accompaniment in a Carnatic music ensemble. The Mridhangam is a double-sided drum whose body is usually made using a hollowed piece of jackfruit wood about an inch thick. Over the years, the mridhangam evolved and was made from different kinds of wood for increased durability. And today, its body is built from the wood of the jackfruit tree. The two mouths or apertures of the drum are covered with a goat's skin and laced to each other with leather straps along the length of the drum. The music of India is one of the oldest systems of music in the world.

The Mridhangam is a south Indian representative of a class of instrument known as *mridhang*. **In Tamil Culture, it is called as *thannumai***. The earliest mention of this musical instrument in Tamil is found in the Sangam literature, where the instrument is known as **thannumai**. In ancient culture, painting and mythology, the mridhangam is often depicted as the instrument of voice for a number of deities. In later works, like the **Silappadhikaaram**, there are detailed references to it as in the ***Natyasastra***. During the Sangam period, it was one of the principal percussion instruments used to sound the beginning of war, along with the ***murasu, tudi*** and ***parai***.

During the post-sangam period, as mentioned in the epic **Silappadhikaaram**, it formed a part of the ***antarakottu***, a musical ensemble which was used in the dramatic performances. And that would later develop into Bharathanatyam. Another related instrument is the ***Kendang***, played in maritime South-East Asia.

The great Mridhangam Players were Pazhani Subramaniyan, Palgdhat Mani Iyer, Ramanathapuram C. S. Murugapoopathi, Umayalpuram K. Sivaraman and others. In modern time, the significant players are T. K. Murthy, Dandamudi Ram Mohan Rao, T. V. Gopalakrishnan and others.

Contrast between Mridhangam and Tabla: It is widely believed that ***tabla***, the mridangam's musical counter-part, was first constructed by splitting a mridangam in half. With the development of the mridangam, came the tabla-rhythm system. Tabla and Mridangam form the basis for the classical percussion. There is a number of differences between Mridangam and Tabla. Some of the differences are obvious and some are more subtle. Both mridangam and tabla are characterized by a rich and varied tone. There is a major difference in the tone of these instruments. The fingering technique is also very important and somewhat different between these two instruments. However, the both of them form the base for the rhythmic accompaniment of classical music.

(ii) Parai

The ***parai*** is a traditional frame drum. It consists of a shallow ring of wood, covered on one side with a stretched cow hide that is glued to the wooden frame. The preferred wood is neem wood and other types are also used.

In Tamil, the word ***parai*** means 'to speak' or 'to tell'. The drums were used for multiple purposes including signaling people to gather, alerting them to upcoming war, requesting civilians to leave the battlefield, announcing victory or defeat, stopping a breach of water body, gathering frames for farming activities, warning wild animals, weddings and other celebrations and as part of worship of nature. There were as many as 156 traditional drum beats for different purposes and designating different emotions.

There are various types of ***parai***. Some of them are— Ariparai, Uvagaiparai, Ettiyanparai, Neytharparai, Kuravaiparai, ***Kurumparai, Kodukotti, Thalaiprai, Panriparai, Saaparai or Sakaathuparai, Maruthaniparai***, etc.

In the ancient time, the drums were played in the royal courts of Chera, Chola and Pandiyan Rulers. It is one of the earliest percussion instruments and is mentioned in **Tholkaapiam** as a standard musical instrument. ***Parai*** and ***Parai aattam*** (dance with drums) have become symbols of Tamil culture. It was only later called ***Thappu*** or ***Thappattam*** during the 14th century AD.

(iii) Veenai

As one of the ancient instruments in India, the Veena holds a prime position in classical music instruments. The Veena, comprises various chordophone instruments from the Indian sub-continent. Ancient musical instruments evolve into many variations such as lutes, zithers and arched harps.

The many regional designs have different names such as the Rudra Veena, Sarswathi Veena, Vichitra Veena, etc. The North Rudra Veena, used in Hindustani classical music, is a stock zither. The South Indian Saraswathi Veena, used in Carnatic classical music, is a lute. It is a long-necked, pear-shaped lute, but instead of the lower gourd of the North Indian design, it has a pear-shaped wooden piece. It has 24 frets, four melody strings and three drone strings and is played similarly. It remains an important and popular string instrument in the classical carnatic music in the southern States including Tamil Nadu State.

Thanjavur Veena: Thanjavur in Tamil Nadu is famed for being the hub of making the Veena instrument. The various parts of this instrument are the resonator (***kudam)***, neck ***(dandi)*** and a tuning box are the three integral parts of Veena. It all starts with ensuring that the sizing of the wood is accurate. The artisans of Thanjavur have been at it for generations. Jackfruit wood is used to make the Veena and involve a laborious task that will take upto 15–20 days to get a finished product. The wood gets cut, intricately carved, shaped and assembled. In the case of Ottu Veena, the parts are made separately and assembled. In the case of Ekantha Veena, it gets carved out of the whole wood of the jackfruit tree. The Thanjavur Veena is the first musical instrument in the country to get the GI tags (Geographical Indication Tag).

(iv) Yaazh

Yaal or Yaazh (யாழ்) is a direct ancestor of modern day Veena or Lute. The Yaazh is an harp used in ancient Tamil music. It was named so, because the tip of stem of this instrument was carved into the head of the animal called ***Yali***. The yaazh is an open -stringed polyphonous instrument, with a wooden boat-shaped skin-covered resonator and an ebony stem. It was strung with gut strings that run from a curved ebony neck to a boat or trough -shaped resonator. The gut strings are called as **'*narambu*' in Tamil**. The Sangam literature mentions the yaazh harp parts and its types. Attestations of the yaazh are as early as 200 BC in Tamil Sangam literature and the harp was the first musical instrument played by Tamil people. The document begins as early as 500 BC and sangam people using a harp with 100 strings was named as ***aathi yaazh* (ஆதி யாழ்)**.

In Thirukkural also, Thiruvalluvar **mentions about the yaazh**. The many major Tamil classical literary masterpieces written during Sangan Age dating back 200 BC have mentioned the yaazh. Silapathikaaram writtin by Ilango Adigal menions four kinds of yaazhs viz, ***Periyaazh*** with 21 strings; ***Makarayaazh*** with 19 strings, ***Cakotayaazh*** with 14 strings and ***Cenkottiyaazh*** with 7 strings. The **Perumpaanatruppadai** says that the strings of a *yaazh* should not have any twist in them. It is in the list of musical instruments used by Tamil people in **Thirumarai** dated from 6th to 11th century AD.

(v) Naadhaswaram

The ***Naadhaswaram*** is a double reed wind instrument from South India. It was also called ***Naagaswaram***. The instrument is among the world's loudest non-brass acoustic instruments. It is a wind instrument partially similar to the North Indian ***shehnai***. Both are typical classical instruments.

In South Indian culture, the ***Naadhaswaram*** is considered to be very auspicious, and it is a key musical instrument played in almost all weddings and auspicious functions of South Indian tradition. It is part of the family of instruments known as ***mangala vadyam*** (auspicious music). This instrument is usually played in pairs, and accompanied by a pair of drums called ***thavil***. It can also be accompanied with a drone from a similar oboe called ***ottu***. The ***Naadhaswaram*** has seven finger-holes and five additional holes drilled at the bottom which can be stopped with wax to modify the tone. It has a range of two and a half octaves.

It is referred to in many ancient Tamil texts. The **Silalapathikaaram** refers to an instrument called the ***vangiam***. The structure of this instrument matches to that of a ***naadashwaram***. Since there are seven holes played with seven fingers, this was also called as the ***elil***. This instrument is also is popular among the Tamil diasporas.

The greatest and popular players of ***Naadhaswaram*** in Tamil Nadu are Thirumarugal Nadesan, T. N. Rajarathinam, Karukurichi Arunachalam, Thiruvizha Jayashankar, Skheik Chinna Moulana, Namagairipettai Krishnan and others.

14. Role of Temples in Social and Economic Life of Tamils

Temples have been the places of major importance for south Indian society over more than 15 centuries. Today they are present in most settlements in Tamil Nadu. The temples served as nuclei of important social, economic, artistic and intelectual functions in the ancient and medieval South India. The temples in South India managed regional developmental functions such as irrigation projects, land reclamation, post-disaster relief, etc. These activities were managed with the donations from devotees. These donations came from a wide spectrum of the society, ranging from kings, merchants, agrarian community and shepherds. Temples also managed lands endowed to them by devotees as ***thaanams*** (charities) or upon their death, as the case may be.

Some temples had large treasury with gold and silver coins, and they served as banks. Major temples became employers and patrons of the economic activities by providing employments to thousands of people and increasing the agrarian community. They sponsored land reclamations and infrastructure improvements, including constructive activities such as formation of water bodies, tanks, irrigation canals and new roads and connectivity. For example, still 600 over employees of the Birahadeeswara temple, mostly worked as part-time employees have received the use of temple farmlands as reward.

Tourism Development: The Temples Monuments have attracted tourists both from India and aborad. The Chola kings, apart from being among the strongest dynasties to rule the lands south of India, were also great patrons of art and architecture. Their reign, lasting 450 years, was a period of cultural and geo-political unification of the Tamil people. They built magnificent Temples that not only structurally withstood the ravages of time and weather for over millennia but still continues to thrill the world with their exceptionally intricate craftsmanship and mind-numbing grandeur.

Temples and the origin of towns: The main shrine of 'temple towns' often provides the locality with its singularity and gives it a symbolic importance making it attractive to devotees and activities, thus creating a certain centrality. It is estimated that growth of temples has made various other sectors such as flourishing of trades, giving employments to lakhs of people in and round the temple cities.

Questions:

I. Short Answer Type Questions:

1. Where is the stone carving art of Pallava Dynasty?
2. Mention two of Temple Sculptures in Tamil Nadu, which have been declared as UNESCO World Heritage Site.
3. What are the ancient classifications of Temple Cars in Tamil Nadu?
4. What are the ancient popular classical music instruments in Tamil society?
5. What is the name of the Sculptor of Thiruvalluvar Statue at Kanyakumari?
6. When is Thiruvalluvar Day being celebrated evey year in Tamil Nadu?
7. Where is Thillai Natarajar Temple situated?
8. What is another name for 'Mirudangam' in the ancient literature?

II. Descriptive Answer Type Questions:

1. Write a short note on ancient Nadukal or Hero-Stone.
2. Brief account on bronze icons casting at Swamimalai, Thanjavur district.
3. What are the ancient literary evidences of Temple Cars in Tamil Nadu?

4. Write short account on the Massive Terracotta Sculptures in Tamil Nadu.
5. Short note about the Rock-Temples at Mahabalipuram.
6. Short note on the tradition of worshiping the Village Deities in Tamil Nadu.
7. Brief Account on Thruvalluvar Statue at Kanyakumari, Tamil Nadu.
8. Write about the role of Temples in social and economic life of Tamils.

Chapter - VII

Traditional Martial Arts, Games and Amusements

1. Ancient Folk Arts and Amusements (Sangam Era)

Tamil Nadu is rich in a variety of folk arts such as folk music, martial arts, games and amusements since Sangam Age. These have a special reference in reflecting the ethos and aesthetic values of the common people as they are closely linked to their life, philosophy, environment and routine. The practice of such forms was marked by active participation and popularity, especially during festive occasions. Festivals were the occasions of public rejoicing and merriment. Common festivals were the bonfire festivals on the ***Krithigai day*** of every year. ***Onam*** and ***Thai neeraadal*** are mentioned in some of the sangam works. ***Indra Vila***, particularly in the Chola kingdom, ***Ulli vila*** in Kongu region, ***Panguni vila, Poonthogai vila, Kodaiyar vila*** were also celebrated.

Songs and poems of minstrel and poets were listened to by rich and monarchs. Common kinds of dance like ***aariyakoothu, kuravakoothu*** were performed in the ***mandrams*** (common places for public purposes). Youngsters played the games of ***Vattaadal, kalangaadal*** by girls. Swinging on a pole suspended by ropes was the pastime of the girls. Cock-fights and ram-fights were common amusements. Wrestling was form of fighting which often ended fatally for one of the participants. There were professional wrestlers who were called ***mallars***.

2. Traditional Martial Arts

a) Kalari Payitru

Often known as the 'Mother of All Martial Arts', this 3000 year-old art form originating from southern Tamil Nadu and Kerala, draws inspiration from the raw power, swift movements and sinuous strength of majestic animals like lion, tiger, elephant, wild boar, etc. The term ***kalari*** refers to the place where this combat style is taught while ***payitru*** means to practice it. This combat style has different levels through which one learns how to fight, with and without hand-held weapons.

(It may be noted that this warrior art was recently popularized by 76-year old Meenakshiammal's heroic exhibition of sword play against a man half her age, in Kanyakumari district Tamil Nadu).

b) Silambam / Silambaattam

Closely linked to ***Kalari payitru***, ***Silambam*** is an ancient stick-martial art of Tamil society. According to Sangam-era literature, there were a number of exercise centers called ***silamba-koodams*** all over the Dravidar's region and this age old art patronized by the Chera, Chola and Pandya Dynasties, is recorded as one of the 64 art forms of ancient India. The word '***silam***' in Tamil stands for hills and the word '***bam***' stands for bamboo from hills in Tamil. These sticks are usually found in the hills in that particular region. This martial art's salient features are well-structured techniques, fluid footwork and smart fighting strategies.

Ancient References: References in **Silappadikaaram** and other works of the Sangam literature show that ***Silambam*** has been practiced since at least 4th Century BC. Its derivation is from the Tamil word 'silam' meaning hill. The term 'silambam' refers to particular type of bamboo in the Kurinji region. The ***silambam*** was named after this primary weapon. It might have been used earlier for self-defense and to ward off animals in (***kurinji***) hills and later evolved into present-day martial art.

c) Kuthu Varisai

Kuthu Varisai is similar to '*Shaolin kung-fu* and okinawan' karate. The oldest and the deadliest martial art, ***Kuthu Varisai***, also popularly known as empty-hand ***Silambam***, is the unarmed aspect of the battlefield art of Tamil Nadu known as Silambam. The term ***Kuthu*** means 'punch' and ***Varisai*** means 'sequence'. All these punches are aimed only at the varma points of the human body while combating.

Kuthu Varisa*i** is also the very first lesson of the Combat Science of Tamil Nadu, known as ***Adi Murai. It covers all aspects of striking, blocking, attacking, grappling, throws, locks and fighting against multiple opponents. It is a Dravidian martial arts form which belong to Tamil Nadu. The migrants from Tamil Nadu who settled in Malaysia and North-East of Sri Lanka also perform this art. There is a reference in Sangam Literature from 1 BCE(BC) to 1 CE(AD) about this game. The other name used for ***Kuthu Varishai*** is '***Kai Silambam***'.

d) Malyutham or Marpor (மற்போர்)

Malyutham, also traditionally known as ***Marpor***, is a full contact grappling or wrestling art that originated and is practiced in Tamil Nadu, even before the Sangam Era. There are a lot of evidences in various Sangam literature about the practice of this age-old empty hand fighting / wrestling system. This martial art was practiced in certain areas that belonged to the Pandya kings. ***Marpor*** is very similar to western wrestling. This art is also placed among the 64 great arts of ancient literature such as **Puranaanuru, Aganaanuru, Paripaadal, Silappadigaaram** and **Perunkadhai**, etc.

e) Valari

Valari is a traditional weapon primarily used by Tamil people. The ***valari*** resembles and is used like a boomerang. It has been used by the Tamil people in ancient battles, for protecting cattle from predators and for hunting. The ***valari*** has a long history, dating back to pre-historic times. ***Valari*** is described in Tamil literature **Puranaanuru**, a historical version of the Sangam literature, the **Puranaanuru** 233rd poem mentions the ***valari*** or ***thigri***. ***Valari*** is a synthesis of the game which is played in various methods with various names.

3. Traditional Sports and Games

Tamil Nadu is always remembered for its rich culture of 'inter alia' traditional sports and games. Owing to change of time, several traditional games and sports are lost or forgotten. Some important games which are in existence are briefly discussed herunder:

a) Kabaddi

Kabaddi is one of the living ancient games in Tamil Nadu and in other parts of India as well. In other parts of India, it is known by many names like *Chedugudu, Hu-Tu-Tu, Hadudu* and *kitt-kit.* This game needs among other things breathe control, raid and dodging, and movement of hands and feet are the basic skills that one has to acquire, in order to play this game. The players have to acquire power and learn both offensive and defensive skills to excel in the game, which combines the characteristics of rugby and wrestling.

It is believed that the origin of ***Kabaddi*** is from Tamil Nadu, earlier it was like a duel between two gang leaders and the victory was decided when one group pushed the other outside the boundary. It was a kind of dug war. Later it developed as a group fight and breath control was added. The word ***Kabaddi*** could have originated from the Tamil words ***'kai'*** (hand) ***'pidi'*** (catch). Even some literary works make a note of this game, where two clan people settle their disputes through playing this game.

(It may be noted that ***Kabaddi*** takes the honour of being the State Sport though there are many traditional sports in Tamil Nadu).

b) Sathurangam

There are claims that chess, known as ***Sathurangam*** in Tamil could have originated in Tamil Nadu before spreading to other places around the world. The ancient 'Sathuranga Vallabhanathar Temple'at Thiruvaarur, Tamil Nadu is often cited as proof of the game's local provenance.

The 44th Chess Olympiad (also known as Indian Chess Olympiad) was organized from 28 July to 10 Aug 2022 by FIDE at Mamallapuram, Tamil Nadu. It served as a fitting tribute to Tamil Nadu's prowess as the 'chess capital of India'. The South Indian State has produced the country's largest share of international players, including the legendary world champion, Vishwanathan

Anand. The 44th Chess Olympiad has proved the State's image as the *numero uno* destination for the game.

Of India's 74 Chess Grandmasters, 27 are from Tamil Nadu, including Anand and out of 7 Women Grandmasters, S. Vijayalakshmi hails from Tamil Nadu State.

c) Pallankuli Aattam

This game is basically a memory game. In ancient days women are not generally sent to schools or for education, so they learnt mathematics and sharpen their aptitude skills through games like this ***Pallankuli*** which is an indoor game and which is played by two, sometimes four.

The game needs a board engraved with shallow cups. The board is divided into two columns and each consists of seven cups. Like chess, in this game also coins are used. Coins may be of anything smooth, small and round shaped things (seed, pebbles, small shells). In each cup six seeds are present and the players sit opposite to each other.

This game helps to make women become adept in using their fingers, as most of their works include fingers. It increases their mathematical intelligence, memory power and thinking and helps them to spend their leisure time in an efficient way.

4. Traditional Amusements in Ancient Tamil Society

a) Theru koothu (தெருக்கூத்து)

Tami Nadu is the home for different forms of story-telling performances. ***Theru Koothu*** is literally translated as 'Street Theatre' is an ancient form of story-telling that has been performed for many generations. The artists are adorned with heavy costumes and make-up and they render dialogues, sing/dance during performance. Its origin and antiquity is unknown. Tamil Epic **Silappadhikaaram** mentions 211 types of ***Koothu***.

Theru Koothu is said to be one of the traditional and prominent art forms of Tamil Nadu. This art form comprises three branches of Tamil names; ***Eyal, Isai and Nadagam*** (drama). This art is more popular in the northern districts of Tamil Nadu State, and is organized in villages during temple festivals.

This is one of typical performances that is taken place in an open area at junctions where more than two streets meet, commencing late in the evening and concluding in the early hours of the morning next day sometimes. The artists of ***Theru koothu*** performance engage in storytelling, delivery dialogue, singing and dancing for the audience. Importance is given more to the music and songs rather than to the dialogues.

b) Kaniyan Koothu

Kaniyan Koothu is a dance, music, drama mix art, which is performed by the ***kaniyan*** tribal community of Tamil Nadu. This art is said to have at least 300 years of history which in the modern times have been influenced by the Tamil drama.

It is a ritual art performed in temples by men which exclude women from performing it. The art is closely linked to the worship of ***Sudalai Madan*** (a form of Shiva, a deity of the graveyard). Men dressed like females dance about for two nights and a day during weddings, funerals and other religious functions.

The dance troupe generally consists of 7 members viz; 1 main singer (***annavi***), 1 junior singer, 2 drummers, 2 dancers and 1 assistant. This art being one of the old traditions of folk art of India is losing its presence among the community as many of them have now been educated and are in search of permanent jobs than dance. Thus, there is need to revive this art form from becoming extinct.

c) Tholpaavaikoothu (தோல்பாவைகூத்து) - Leather Puppetry

Tholpaavaikoothu is a form of shadow puppetry that is practiced in Tamil Nadu and Kerala. It is performed using leather puppets and is performed in temples or in villages in specially arranged / built theatres. The name of this art is a compound word of three Tamil terms viz; ***thol*** meaning leather, ***paavai*** meaning doll and ***koothu*** meaning the play or drama.

This is one of the traditional ***paavai koothu*** that happened in southern India. The other one is ***marappaavaikoothu*** also called ***bommalaattam***. The only variation is—***bommalaatam*** uses wooden dolls while ***tholpaavaikoothu*** uses leather dolls. The earliest known mention of ***Paavaikoothu* is found in Thirukkural Text** (1020th ***Kural***).

The stage for this form of art has a screen, a piece of white cloth, behind which the puppets are held. The lighting is provided with several lamps lit and placed behind the puppets causing the shadows to fall on the screen. The lamps are placed equidistantly on a specially constructed wooden beam called as ***'vilakku maadam'***.

Performance of this art form requires extraordinary skills and laborious work of the performers. For example: A full ***Tholpaavaikoothu*** performance, staging all the episodes of **Kamba Ramayana**, takes 21 days to complete with nine-hour performances every day and requires 180–200 puppets. A full performance needs about 40 artists. The lead puppeteer is called ***pulavar***. Traditionally, performances begin at night.

d) Karakaattam (கரகாட்டம்)

In Tamil ***Karakam*** means 'water pot' and ***aattam*** means 'dance'. This is an ancient folk dance in Tamil society and performed generally in praise of the rain goddess ***Mariamman***. The ancient Tamil epic says that this type of dance derived from bharatham and a mixture of multiple forms of Tamil folk dances like bharathanaatyam postures and mudras. The dance accompanies songs like folk carnatic. The performers keep balancing a pot on their head.

Traditionally, this dance is categorized into two types:

1. ***Aaata Karakam*** – symbolizes joy and happiness and it is mainly performed as entertainments.
2. ***Sakthi Karakam*** – is performed only in temples as spiritual offerings.

The offering of this dance to the goddess is to bless rain. ***Karakaattam*** invokes rain goddess through a classical Tamil dance. Tamils believed that Mother Nature gives bountiful rain and protects the harvest and creatures.

e) Oyilattam

Oyilattam (ஒயிலாட்டம்) meaning dance of grace, is a folk dance with origins in southern region of Tamil Nadu State. The word ***oyil*** means elegance or beauty in tamil and the suffix ***aattam*** stands for dance. This cultural form of dance is primarily performed in Madurai, Tirunelveli and Tiruchirapallai and some parts of the southern districts of Tamil Nadu. But, as this dance form is getting popular, it is seen all over Tamil Nadu in recent days.

It is traditionally a dance where a few men would stand in a row with two karchiefs perform rhythmic steps to the musical accompaniment. The dance style has specific hand movements as well as feet movement in a rhythmic beat which is a pleasure to watch. With the number of dancers increasing over the past 10 years women have also started performing this dance. Typically, the musical accompaniment is the ***Thavil***.

f) Puliyattam (Tiger dance)

Puliyattam (means Tiger Dance) is an old folk art of dance of Tamil Nadu. A highly exuberant and cultural festival, this dance form usually comprises a troupe of 6 performers acting the movement of the majestic, predatory tigers. Dating back many centuries ago, it is an ancient form of dance. It is mainly performed during the harvest festival or other religious ceremonies in the southern parts of India. It is also popular in the neighbouring States where this form of dance is called with slightly changed names viz; Kerala (Pulikali/Puliyattam), Andhra Pradesh (Pulivesham) and Karnataka (Hulivesha).

Performers' bodies are painted by pains taking efforts of local artists in vibrant yellow and black to resemble an exact replica of a tiger. The paintings include the ferocious looking fangs and convincing headgear replete with the ears, paws with claws, and a long tail that conjures an accurate picture of the savage beast's graceful movements. The thunderous roars of drums beating wildly along with several local instruments reproduce the snarls of the regal predators and complete the picture. Now, this art is very rarely performed in Tami Nadu.

g) Villu Paatu

Villu paatu, (bow song) also known as ***Villadichampaatu***, is an ancient form of musical storytelling method performed in southern India where narration is interspersed with music, an art of southern States of Tamil Nadu and Kerala and as well as North-East Sri Lanka. The art form is popular in southern districts of Tamil Nadu. Simple tunes and verses make the story easy to follow and be attentive by the audience. The ***Villu*** (bow), the age-old weapon of warriors—paradoxically lends itself to be used as a primary musical instrument (a musical bow) for the ***Villu paatu***.

In villages, performers narrate stories ranging from mythological to social. The main story-teller narrates the story striking the bow. The bow rests on a mud pot kept facing downwards. A co-performer beats the pot while singing. There is usually another co-singer who acts as an active listener to the narration, uttering appropriate oral responses. The local governments sometimes utilize this art as a vehicle for social messages and propaganda. ***Villu paatu*** troupes usually perform this for festivals associated with deities.

There are also ***Udukkai*** (உடுக்கை), ***Kudam*** (குடம்) and ***Thala*** (கட்டை) which are used as supplementary instruments in performances. ***Udukkai*** is a small drum with a slender middle portion which is held in the left hand and played by the fingers of the right hand. Occasionally, the ***Villu Paatu*** team divides itself into two groups, each trying to prove opposite points-of-view of a subject. This is called ***Lavani paatu***.

h) Jallikattu / Eru Thaluvuthal (Grabbing the Bulls)

Jallikattu or ***Sallikattu***, known as ***eru thaluvuthal*** and ***manchivirattu*** (ஏறு தழுவுதல் மற்றும் மஞ்சிவிரட்டு) is a traditional event practiced during the Tamil Classical Period (about 400–100 BC). It was common among the ***Ayar*** people who lived in the ***Mullai*** geographical division of ancient Tamil society. Later it became a platform for display of bravery and prize. In the event, male youth attempt to grab the bulls which attempt to run away, and sometimes the participants get grievous injuries or death. Several rock paintings of 'men chasing bulls with big humps and long horns' related to 2500 years back, and inscriptions on ***Eru Thaluvuthal*** are found at the remote **Karikkiyur village** in Tamil Nadu. This event is typically practiced in Tamil Nadu as a part of ***Pongal*** Celebration which generally occurs annually in January. From 20th century, these events are conducted in many villages including Alanganallur, Avaniyapuram and Palamedu near Madurai in Tamil Nadu attracting thousands of people including tourists.

Questions:

I. Short Answer Type Questions:

1. What are the ancient martial arts of Tamil people?
2. What are the traditional sports and games of ancient Tamil people?
3. Trace the historical evidences about Malyutham or Marpor, ancient martial art.
4. Mention some of the ancient amusements of Tamil society.
5. When and where the 44th Chess Olympiad was organized?

II. Descriptive Answer Type Questions:

1. Short note on Silambam/Silambattam, one of the ancient martial arts.
2. Write short note on Sathurangam with reference to ancient evidence?
3. Write a short note on Eru Thaluvuthal (grabbing of bull).
4. Short note on Tholpaavaikoothu (shadow puppetry) with reference to the ancient Tamil literature.

Chapter - VIII

Land Divisions in Ancient Tamil Nadu

1. Flora and Fauna of Tamil Nadu

The physiographic of India has been classified into ten bio geographic zones, of which, two viz, Coromandel or East Coast and the Western Ghats lie in Tamil Nadu State. Naturally, landmass of the State falls under two natural divisions viz, the eastern coastal plain and the hilly region along the north and west. In view of the vast physical and climatic variations in the landscape, the State encounters diverse types of vegetation.

a) Flora

Among the southern States, Tamil Nadu contains the maximum number of 9 out of the total number of 16 major forest types. Within the major types, 48 sub-types of forests are found in Tamil Nadu State.

(i) Forest Cover (as in 2021)

- State Forest Cover: 26,419 sq km (20.31% of the Geographical Areas (GA))
- Very Dense Forest: 3593 sq km (2.76% of the GA)
- Moderately dense forest: 11,342 sq km (8.48% of the GA)
- Open forest: 11,792 sq km (9.078% of the GA)

(ii) Mangrove Cover in the State is 44.94 sq km being 0.035% of the State's total geographical area. Mangrove cover comprises of Cuddalore, Nagapattinam, Pudukottai, Ramanathapuram, Thiruvaarur, etc.

(iii) Plains

The plains in the State can be sub-divided as follows:

- The Coramandal plain comprising the districts of Chengalpet, Viluppuram and Cuddaore.
- The Alluvial plains of the Cauvery delta extending over the composite Thanjavur and part of Trichirapalli districts.
- The Dry Southern plains in Madurai, Ramanathapuram, Kanyakumari and Tirunelveli.
- The Inner plains comprising in the districts of Dharmapuri, Salem, Vellore and Madurai districts.

(iv) Hilly Region

The hilly regions along the North and the West form at a distance from the Arabian sea varying from 80 km to 160 km. It has tropical evergreen, semi-evergreen and deciduous forests as well as savannahs intermixed with cultivated land and settled areas in the valleys. The Eastern Ghats from Andhra Pradesh cut across Tamil Nadu to meet the Nilgiri Hills. The 'Palghat Gap' about 30 km width is the only marked break in the Western Ghats. At the top in the south of this gap, the range is called Anamalai and Cardamom hills.

On the east of Western Ghats are Palani Hills which are an offshoot of Anamalais, Other prominent groups of hills are Javadis, Shervaryos, Chitteris, Kolli hills, Kalvarayans and Pachamalais. All these form as chain of low, flat-topped hills. Nilgiris and Anamalais are hill groups with the maximum height.

Slopes of the Western Gats are the sources of many rivers, which flow eastward towards the Bay of Bengal. Of these, Cauvery, Moyar, Bhavani, Amaravati, Chittar and Thamirabarani are perennial rivers, whereas the Vellar, Noyyar, Surili, Gundar and Vaipar are non-perennial ones. All these rain-fed rivers travel the entire breadth of Tamil Nadu and form a large delta at its mouth in the erstwhile composite Thanjavur district making the region the **"Granary of Southern India".** Thamirabarani also has deltaic deposits at its mouth in Thoothukudi district.

b) Fauna

The fauna diversity of Tamil Nadu State includes 165 species of fresh water fishes, 76 species of amphibians, 177 species of reptiles, 454 species of birds and 1878 species of mammals, etc.

c) Tamil Nadu protecting Flora and Fauna

Tamil Nadu State accords utmost important to protecting flora and fauna. The year 2022 was a best moment for Tamil Nadu in the file of environment and wildfire protection. The State Government added 1355 sq km of land in the protected areas and 13 Ramsar sites, which is highest in the country.

Moreover, the Tamil Nadu Environment, Forests and Climate Change Department notified two wildlife sanctuaries, two bird sanctuaries, one conservation reserve and one elephant reserve. The jewel, in the crown, was the declaration of 448 sq km in Palk Bay in Thanjavur and Puducottai coasts, as Dugong (sea cows) Conservation Reserve. As per the data available with Wildlife Institute of India (WII), there are just 240 dugongs in the country and a majority of them in the Palk Bay,

The Government Secretary in the Environment, Forests and Climate Change Department, notifying the protected areas informed that the department will be preparing an "Integrated Management Plan" for each of the protected areas, which includes conducting surveys, mapping and demarcating boundaries digitally. A complete stock taking of important assets, flora and fauna will be undertaken soon.

The Fisheries Department has also indentified 136 coastal villages in Palk Bay and Gulf of Mannar for cultivating ***Kappaphycus***, exotic seaweed, despite fully knowing the ecological consequences.

d) Eco Tourism

Tamil Nadu is a State with several distinguished tourism genre. It has cerulean mountains, verdant vegetations, sandy beaches, mammoth monuments, timeless temples, fabulous wildlife, scintillating sculptures and reverberating rural life. It has picturesque spots, continuing heritage, cultural confluence and aesthetic magnificence. The State has excellent hill stations like Ooty, Kodaikanal, Yeercaud, Elagiri, Javvadhu Hills, Kolli Hills, Sirumalai Hills, Valparai, Top Slip, Parvathamalai Hills and Pachamalai Hills. It has several silvery cascades, besides UNESCO-declared Monuments like living Chola Temples and monuments at Mamallapuram. It has several Hill Resorts and Beach Resorts, Wildlife Sanctuaries, Birds Sanctuaries, etc.

2. Landscape Divisions during the Sangam Age

a) Categorization of Landscape in Sangam Age – *Thinai* and their Themes

During the Sangam Era, the landscape of Tamil country and Tamil society were categorized as they have been mentioned in Sangam literature. **Tholkaappiyam** also refers the main categories. They are

1. ***Kurinji*** (hills and hilly tracks)
2. ***Mullai*** (pastoral lands – forest areas)
3. ***Marudham*** (plains suitable for agriculture)
4. ***Neydal*** (coastal regions and sea)
5. ***Palai*** (deserts)

Thinai and their Themes:

In ancient Tamil poetics, ***thinai*** (திணை), genre or type, is a type of poetical mode or theme. A ***thinai*** consists of its landscape, its time, season, inhabitants, deities and general social customs, etc., including the flora and fauna. There are **five thinais** described in the Sangam literature.

b) Kinds of Thinai and Landscape Descriptions, etc.

Generally, ***thinai concept*** becomes a matter for poetic convention. After Sangam Age, the thinai concept ceased to be effective. The kinds of ***Thinais***, landscape and modes, etc., are briefly narrated hereunder.

Names of Thinai	Landscape Descriptions	General Occupation	Flowers used for the warfare activity or battle fields
Kurunji	Hilly and mountainous region	Honey collection, edible roots, etc.	*Vetchi* (*'karantai'* is referred in certain circumstances)
Mullai	Pastoral and forest region	Domestication of cattle, cultivation of dry crops, etc.	*Vanchi*
Marudham	Fertile region with river irrigation	Agriculture, farming	*Ulinai* (sometimes referred to by '*nochi*')
Neydal	Coastal region	Fishing and salt panning	*Thumbai*
Palai	Desert and land which lost its fertility	Taking away the food articles from the regions of other *thinais*	*vaagai*

3. Agam and Puram Concept from Tholkappiyam and Sangam Literature

Sangam literature mainly conceived a two-fold division of themes அகம் மற்றும் புறம் *agam (inner) and* ***Puram*** **(outer)**. ***Puram*** describes the human experiences such as heroism, customs, social life, ethics, philanthropy, government, war, charity, trade, agriculture, etc., while ***Agam*** is an abstract discussion on human aspects such as love, marital affairs, sexual relations, domestic life and other related matters.

Agam Thinai and Puram Thinai: Tamil scholars have also categorized thinai as ***Agam Thinai*** (**அகத்திணை** - literally means 'the inner genre') which consists of modes used in love, life associated with specific aspects of a relationship and ***Puram thinai*** (**புறத்திணை** - literally means 'the outer genre') which consists of the modes used in heroic activities, philosophical and moral poetry.

a) Theme of 'Agam' and its Characters

The theme of love dealt with ***Agam*** is not in relation to any particular man or women. It is love that is universal in its sweep. The ancient poets took care that even by suggestion the lovers are not to be identified. These love poems are dramatic monologues. In them, we do not hear the voice of the composers. No poem is addressed to the reader. The characters of the ***Agam poetry*** are limited. The hero and the heroine are the main characters. The confidante of the heroine occupies the next place of importance. The other characters are the friends of the hero, the parent and brothers of the heroine, the charioteer of the hero, the aides, ***panan, paatini, velan, hetaera, parappan***, dancer, bystanders, village folk and other minor characters. The parent and brother of the heroine remain mute participants. There is almost no mention of the hero's parent.

(i) The Sevenfold Division of Agam Poetry

The ***Agam poems*** are highly conventional. They are based on well-established and strict literary tradition, the knowledge of which is a basic necessity to understand and appreciate the poems. According to *Tholkaappiyar*, the theme of love is sevenfold. They are—***Kaikilai, Kurinci, Mullai, Marutham, Neytal, Paalai*** and ***Perunthinai***. Of these, ***Kaikilai*** is unrequited love and ***Peruntinai*** is mismatched love. The other five are compositely called ***Ainthinai*** (the five thinais) and ***Anpin Aintinai*** (the five structured on true love).

(ii) The Agam Triad

There are **three aspects** which are very basic to Agam poetry. They are:

- ***Muthal Porul*:** The geographical division ***Nilam*** (land) and the element of time namely, the six seasons of the year and the six parts of the day are included in the ***Muthal Porul***.
- ***Karupporul*:** The natural as well as the social aspects of the various regions, constitute the ***Karupporul***. The aspects may include in them the deity, foodstuff, animals, birds, the love plants, music, drum, occupation, etc.
- ***Uripporul*:** The ***Uripporul*** is the emotional content of the poem without which no ***Agam poetry*** can come into existence. In Tamil tradition, the love-life of ideal pairs is described in **five thematic divisions of *Uripporul*.** They are as follows:
  - ➢ ***Punarthal*** – Secret union of the loves.
  - ➢ ***Pirithal*** – Separation and the suffering associated with it.
  - ➢ ***Iruthal*** – Waiting of the heroine for the return of the hero.

- ➢ ***Irankal*** – Feeling of despair of women in the absence of hero.
- ➢ ***Oodal*** – The love-quarrel between the lovers.

Though these aspects are common to all the ***Thinas***, convention links **a particular Uripporul to a particular Thinai or geographical unit**. According to the convention, the following is the distribution:

1. ***Kurinchi*** (Mountain) – Secret union
2. ***Mullai*** (Forest) – Patient waiting of the wife
3. ***Marutham*** (Plain) – Love-quarrel
4. ***Neytal*** (Coastal region) – Mood of despair
5. ***Palai*** (Wasteland) – Separation of lovers and the suffering associated with it and the elopement of the lovers.

(iii) Two Phases of Love Life

There are two distinctive phases of love-life. They are:

1. ***Kalavu*** (Premarital)
2. ***Karpu*** (Marital)

So long as the love-affair remains unknown to the society at large, it is called ***kalavu.*** The close associates of the lovers are an exception. When it becomes a public affair, it is treated on a par with marital love. Tradition divides this phase into three aspects thematically—the providential meeting of the lovers, their subsequent meeting in the same place and their meeting in secret place during the day or night with the aid of their friends. The part played by the confidante during this period is significant. It is through her the lovers gain union. Her major objective is to hasten the lovers' wedding. She consoles the heroine when she becomes sad when the lover is absent or when he is away in a foreign land, in quest of wealth needed for their wedded life; she serves as a prop for the heroine.

The ***karpu*** means many things. It means chastity of a woman and also the phase in love life. This phase covers the aspects of marriage itself, the joyous married life, love-quarrels, the resolution of such quarrels and the separation of the hero for various reasons.

b) Theme of 'Puram' and its characters

The 'puram division' has seven Thinas or divisions corresponding to the seven divisions or ***thinais of Agam***. This theory is peculiar to **Tholkaappiyam**. But, in later ages, this seven-fold division gave place to the twelve-fold division. It is followed in the grammatical works like the **Pannirupadalam** and the **Purapporul Venpaa Maalai**. The compilers of the Sangam poems have adopted the later day classifications. According to the later tradition, the following will be the various divisions:

1. ***Vetchi*** – Stealing away of the cattle of the enemies
2. ***Karanthai*** – Redemption of the stolen cattle
3. ***Vanji*** – A king's march against a foe with his armies
4. ***Kanchi*** –The defensive warfare by the attacked king
5. ***Uzhinai*** – Seize of a fort by an invader
6. ***Nochi*** – Defense of the fort
7. ***Thumpai*** – Herioc exploits and personal valour of kings and warriors
8. ***Vaagai*** – Victory in war and excellence in other pursuits of every section of the community
9. ***Padan*** – Singing the glory of patrons and victorious kings and seeking rewards
10. ***Podhuviyal*** – Special themes dealing with higher values of life and experience of loss and sorrow

11. ***Kaikilai*** – One-sided attachment
12. ***Perunthinai*** – Relationship between unequal people and its sorrows

Every ***Thinai*** has a number of sub-divisions called ***Thurais***. Every thurai is an integral aspect of the corresponding Thinai which defines the particular activity of war,. the glorification of patrons and other higher aspects of life.

The ***puram poetry*** covers all areas of experience related to the socio-political life of ancient Tamils. It also includes the ripe experience of wise men and saints. It ranges over vast thematic landscapes of praises of heroic exploits, just rule of kings and their munificent patronage of bards and poets and other groups of suppliants. The puram poems form the main source of information for writing the social history of the Tamils.

c) Aram Concept of Tamils (அறம்)

Aram is a word of Tamil origin. While it is largely an equivalent of the Sanskrit word 'Dharma', but it has acquired greater meaning in Tamil. The word has evolved over time, acquiring new meaning in different eras. Aram, in general, is used in Tamil as an all-encompassing word, containing connotations such as morality, values, justice, rules for living a good life, generosity and austerity. It is also used to denote the cosmic order that governs all life. In short, the Tamil word ***aram*** means doing the proper things and performing good deeds.

Aram in Thirukkural: ***Arathuppaal*** in Thirukkural, literally 9 divisions of virtues, also known as the Book of Virtue, is dealing with the fundamental virtues of an individual. And it deals exclusively with virtues independent of the surroundings, including the vital principles of non-violence, moral vegetarianism, veracity and righteousness. Aram, the Tamil term loosely corresponds to the English term virtue.

4. Education and Literacy during Sangam Age

(i) Introduction

“எண்ணும் எழுத்தும் கண்ணெனத் தகும்” — ஔவையார்.

Mathematics and language were considered as ‘two eyes of the learned’ in Sangam Age. The Sangam works attach much importance to education. *Valluvar* glorifies it in many of his kurals. ***Puranaanuru*** states that it is the duty of father to give education to his son(s). The school was called ***palli*** situated in the verandah and outlets of houses. Teachers were called ***kanakkaayar***. The pupils wrote in dried-palm leaves called ***olai***.

(ii) Education duing the Sangam Age

Tamil Sangam was an academy of scholars, who were great poets, critics and teachers of the highest caliber. It was an institutionalized approach for discussion and improvement. It was cosmopolitan in its outlook where only merit and not birth or rank was the basic criterion of membership. It was the highest honour to be a member in the sangam institution. Women also figure among those members. Different systems of knowledge are fostered by the sangam scholars and their disciples. *Tholkaappiyar* carried on the *Akatthiyar* tradition and Tholkaappiyar’s influence is reflected even in the works of the later period like **Nannool**. A merchant or grocer like *Seethalai Saathanaar* could study literature under a teacher and become a poet of high order, many of the late Sangam authors were members of the professional communities. They attained scholarship to the extent of distinguishing themselves as Sangam poets.

Science Education: Astronomy being the summation of a host of other sciences, the Sangam astronomy certainly indicates the existence of science education in those days. The description of many cities in the Sangam Literature shows that there existed a developed engineering and architectural skill in the ancient Tamil land.

Though notions like universal education and universal literacy are essentially modern, the ancient Tamils knew the need for certain basic education, in addition to being educated as a scholar, for getting on well with the world. Social education aimed at the inculcation of good manners and social etiquette and the home was the best training ground for these. Thus, education was secular and it was not peculiar preserve of any particular caste or community.

Knowledge of Medicines: Knowledge of medicines too had attained a high degree of standard in the ancient days. We have the names of **Maruthuvan Damodaranar** and **Maruthuvan Nallacuthanaar** (their verses are formed in the text **Paripaadal**). They could have probably been doctors and taught medicines to others.

Politics and Administration: Though no separate treatise is available on politics and administration, **Kural** elaborately refers to the qualification and duties of the rulers and ministers.

Arts: We have a fairly good picture of the condition of music and dance and also their education from **Silappadhikaaram**. The women engaged in various arts like music, drama, dance, etc. **Paripaadal** also gives very interesting details about music. The early Tamils used ***kulas*** (flute), ***yaazh*** (lute) and many percussion instruments.

(iii) Development of Learning though not Institutionalized in Sangam Age

The Tamil society of the Sangam Age was an advanced and civilized society, which had reached great heights in commercial prosperity and in this field of fine arts. During that period, Tamil learning had developed vastly which could be judged from the number of works extant. However, a study of this society shows that education was not formalized or institutionalized. Teaching does not seem to have developed to a separate or distinct profession. Probably, parental upbringing constituted the full education, because education was mostly training in the hereditary vocation. If so, learning was not separated from doing and the family was an agency of education.

Besides, the elders in the immediate social environments also influenced the moral and intellectual growth of the youths. The pattern of education was not merely reading and understanding books, but listening to the learned persons. This is also affirmed in **Thirukkural (Chapter on Kalvi).**

Though we learn that Tamil Literature had attained high degree of development from **Tholkaappiyam**, it seems that till the emergence of the didactic literature (included in the **Pathinenkeelkanakku** poetry and grammar) formed the subject matter of the Tamil education. Only afterwards, regular instruction in didactic works might have been included in the course of time in Tamil. Thus, before the emergence of the Pallava Empire, grammar and didactic text books constituted the main courses of education and there were many text books available for that purpose.

(iv) Impact on Education by Inflow of Exotic Groups

The uniqueness of the Tamil culture was affected by the inflow of the exotic groups viz, the Buddhists, Jainis and other interested groups from North. Their influence became very much perceptive during the period of the Pallavas who seemed enthusiastic in pro-northern language. So, the indigenous way of life was affected by the interaction with those new influences that brought in new ideals. As a result, Tamil culture, religion and society underwent a marked change. There was a gradual de-secularization of the Tamils and an inculcation of religious fervor unknown to the Sangam Age.

Due to these changes, certain new developments were noticeable in the sphere of education on account of the new philosophy of life. While the influence of the home persisted on education, certain new agencies of education began to develop. Probably, the heterodox cults provided scope for free mobility among the communities. Among the new agencies of education, mention should be made of the Jain monks, the Buddhists and the priests. The teachers were called ***aasan*** or ***asiriyan***. Probably, the ***gurukula*** system gradually developed then.

(v) Conclusion

The extant literature do not account for all the poems produced during the Sangam Age. Even with the available works, one can construct a fairly dependable picture of the standard of attainment of that age, of which anyone will legitimately be proud. Education was secular and it was not peculiar preserve of any particular sect, caste or community. There were great learned women scholars too. From the available corpus of Sangam Literature we can see twenty seven women poets figuring among the Sangam Luminaries.

Avvaiyar was certainly the greatest among them with her versatility. Like **Tholkaappiyam** on grammar, the great poetess *Kakkaippadiniyaar's* was a standard text on poetics to be studied by the Sangam students. All these advanced secular and aesthetic achievements of the age vouch for the high pitch of excellence reached by the Sangam society. This was possible by a high level of education then.

5. Status of Poets and Poetesses

In the Sangam Age, the poets were great scholars. Notable poets were—*Thiruvalluvar, Kapilar, Paranar, Maangudi Marudhanaar, Ilangao*, etc. The poets were from all walks of life—from rulers to farmers, traders, carpenters, etc. Sangam poets of the later period of Sangam Age and of the medieval period belonged and professed different religious faiths such as Buddhism, Jainism, Saivites and Vaishnavite.

The poets had all respects at the royal courts of Kings as well as in the society. They had the patronage of the rulers and some poets worked as ambassadors. Some had capabilities and the nerve to give advices to the rulers. The rulers gave high regards to the poets and bowed before them. It seems that the ancient Tamil Kings and Chieftains respected the mother language Tamil and the Tamil Poets who fostered them.

Poetesses (Women Poets): Women had respects and were allowed to take intellectual pursuits. There were women poets who flourished and contributed to Tamil literature. The women of the royal household like *Koperumpendu*, the queen of the Pandya King, Boothapandian and *Paari Mahalir* (daughters of the chieftain, Paari) wrote poems. The commoners like *Venkatiyaar, Avvaiyaar, Velli Veedhiyaar, Kuramagal, Ilaveyini*, etc., also wrote poems. There were more than 30 notable poetesses in the Sangam Age as well as in the post-sangam period.

Some of the notable poetesses are:

Avvaiyaar, Adhimanthiyaar, Velliveedhiyaar, Natchelliyaar, Kaakkai Paadiniyaar, Okkoor Maasathiyaar, Kavarpendu, Ponmudiyaar, Nakannaiyaar and Poonkanuthiraiyaar, Kuramakal Ilaveyini and Vetripaadiya Kaamakanniyaar.

6. Women's Status during Sangam Age

Women's Status: In the Sangam Age, the women were considered weaker physically and their position was inferior comparatively with males.

Four Feminine Qualities: In the **Iraiyanaar Agapporul Urai** it is mentioned that feminine qualities are—***acham*** (fear of unfamiliar), ***naanam*** (shyness), ***madam*** (steadfast in one idea though wrong) and ***payirppu*** (disgust by touch of unfamiliar person).

Besides, a lot of information is available in the Sangam Literature to understand the outer activities of women and in public life. Women were valiant and brave. Some took part in the warfare. Mothers did not hesitate to depute their sons to Warfield to fight against the enemy country. Except the women of royal families, women shared the burden of male members of their families. The women of **kurunji** land collected honey, roots, fruits, etc.

7. Marital Life during Sangam Age

In the Sangam Age, marriage was known as ***mandral*** or ***manam***. One of the Sangam Literatures, **Aganaanuru** describes the simple type of wedding. There were no strict rituals like lighting fire, walk around fire and presence of priest for wedding events.

There were two types of marriages—***Kalavu*** and ***Karppu.*** *Karppu* means the marriage arranged by parent while *Kalavu* denotes the marriage took place when a man and women unite of their own willingness. As this system came to be abused, later the marriages took place with some rituals which were generally observed by enlightened communities like Kings, Vaishyas, etc. Another pattern of marriage was winning a girl's hand through a bull-fight. This was generally in ***mullai*** region. The bigamy and polygamy were common in the ancient period.

If a woman survived her husband, her position became deplorable. ***Sati*** terms are not observed during the Sangam Age, though there were stray cases of such practices. **Tholkappiyam** describes ***sati***, a deed of good woman. The wife who perished along with her husband was described as ***nallaal*** which means a good woman. *Perunkoppendu* committed sati and *Aadirai, the wife of Saaduvan,* made an attempt. The life span of a widow was said as ***nonbu*** and she was made to adapt a restricted diet. She was stripped of her ornaments, etc.

8. Ancient Cities and Ports of Sangam Age

Musiri, Thondi, Korkai and Kaveripatinam are known to have been the **chief ports** of three early kings: Cheras, Cholas and Pandyas. The ports of Musiri and Thondi were situated on the west coast whereas Korkai and Puhaar (Kaveripattinam) on the east coast were among the chief ports of the Sangam Age.

Besides, through Sangam Literature, we come to know many other minor ports and cities where major trades were on.

Literary Sources: Silapathikaaram and **Manimekalai** talk about the cities of Madurai, Puhaar and Kanchipuram which served as major centers for cloth weaving, from whence fine quality fabrics were manufactured and exported through the Coromandel Coast. Silk, cotton and wool are some of the fabrics which are mentioned to have been exported from the coasts.

Greek Sources: Considerable information about early cities and ports have been derived from Greek sources, contemporary with the Sangam period. There are over a hundred named towns or political or trade centers mentioned in Sangam Literature, Ptolemy's map and other Greek sources. Ptolemy lists six coastal places in Tamil Nadu to which he appends the word 'emporium'. Another city called either Perimula or Perimuda is described as the greatest emporium of trade in India. It might have been on the Vaigai delta near Rameshwaram.

A walled city called 'Kapadapuram' was situated around Thamirabarani delta. Ptolemy, the Greek historian, has mentioned 'Akkadu' village in Thanjavur as 'Arkattos', which was also the second capital of the Cholas. Musiri was known as Muziris to the Greeks. A subsidiary capital, Thondi, has been identified with Ponnani.

9. Export and Import during Sangam Age or Ancient Trades of Tamils

The close proximity to the Seas has put the Tamil Country on the maritime map of the world even before the dawn of Christian Era. The Tamils developed trade links with ancient Egypt, Greece and Rome. The expansion of the Chola Empire through a powerful navy and the maritime trade carried on with the South-East Asian countries led to the spread of the Tamil culture in these regions.

During the Sangam Age, major exports were cotton fabrics and spices like pepper, ginger, cardamom, cinnamon and turmeric along with ivory products, pearls and precious stones. Major imports for the traders were horses, gold and sweet wine.

Tamils were noted for their influence on regional trade throughout the Indian Ocean. Artifacts marking in the presence of Roman traders show that direct trade was active between Rome and South India and the Pandyas were recorded as having sent atleast two embassies to Emperor Augustus in Rome. The Chola dynasty successfully invaded several areas in south-east Asia for trading.

Recent excavation at Keezhadi, Tamil Nadu: Keezhadi findings places the Sangaam Age to an even earlier period starting from 6th century BC. The Keezhadi excavation, conducted by the Archaeological Survey of India in 2016 has unearthed around 13,000 antiquities like shells, glass beads, rusted old coins, weapon, pottery of various kinds and iron tools belonging to Sangam Age. Among the fine quality red and black ware bowls excavated in the region are the Roman roulette wares which evidentiate the existence of trade links between the Tamils and Romans. Moreover, seven furnaces were discovered at the site and these, according to the archaeologists, are an indication of the possibility that the site might have been a Textile unit and settlers in the region might have been involved in industrial and trade activities.

10. Numismatics

Numismatic sources are the sources relating to or consisting of coins or medals in the ancient days. They indicate the contemporary socio-economic-political status, art and culture which were prevalent in ancient days.

During the Sangam Age, coins were in usage for foreign trade. Pandya and Chola used copper coins. They are the punch-marked silver, copper and lead coins dated back to 200 BC – 200 AD. Sangam Age is also called **Coin Age.**

- The most notable discoveries are the copper coins of the Pandya ruler 'Peruvaludhi' and the Chera ruler 'Cheran Irumporai'.
- The excavation at **Arikkamedu** which was done by Alexander Cunningham, has unearthed hoards of **Roman gold coins** belonging to Augustus and Tiberius of the Rome Empire – Those coins corroborate and confirm the details found in Sangam Literature regarding overseas trade between the Roman Empire and the Sangam Tamils.
- **Punch-marked coins of the Mauryan Empire and the Satavahanas** confirm the trade relations between the Tamils and North Indian Kingdoms.

11. Economy of the Sangam Age

- Agriculture was the chief occupation where rice was the most common crop.
- The handicraft included weaving, metal works and carpentry, ship building and making of ornaments using beads, stones and ivory.
- These were in great demand in the internal and external trade that was at its peak during the sangam period.
- A high expertise was attained in spinning and weaving of cotton and silk clothes. These were in great demand in the western world especially for the cotton cloths.

- Other significant ports of commercial activities were Thondi, Musiri, Korkai, Arikkamedu and Marakkaanam.
- Many gold and silver coins that were issued by the Roman Emperors like Augustus, Tiberius and Nero have been found in all parts of Tamil Nadu indicating that the trades had been flourishing.
- Major exports during the Sangam Age were cotton fabrics and spices like pepper, ginger, cardamom, cinnamon and turmeric along with ivory products, pearls and precious stones.
- Major imports for the traders were horses, gold and sweet wine, etc.

12. Polity and Governance during Sangam Age

- ➢ During the Sangam period, hereditary monarchy was the form of the Government.
- ➢ Each of the dynasties of Sangam Age had a royal emblem—Fish for Pandyas, Tiger for Cholas and bow/arrow for the Cheras.
- ➢ The King was assisted by a wide body of officials who were generally categorized into five councils. They were ***amaichar*** (ministers), ***anthanar*** (priests), ***thoothar*** (envoys), ***senapathi*** (military commanders) and ***otrar*** (spies).
- ➢ The Kings, especially Pandya Dynasty patronized the Tamil Sangams to develop and protect Tamil language and its heritage. All the Kings regarded Tamil Poets and supported them with awards and golds.
- ➢ The military administration was efficiently organized and a regular army was associated with each ruler.
- ➢ Tamil Kings gave importance for agriculture and arranged for excavation of tanks and irrigation Channels and protected the cattle from being taken away by robbers and the neighbouring clans.

- The roads and highways were maintained and guarded to prevent robbery and smuggling.

13. Overseass Conquests of the Cholas

The Chola dynasty was one of the longest-ruling dynasties in the history of the world. The earliest datable references to the Cholas are from inscriptions dated to the 3rd century BC during the reign of Ashoka of the Maurya Empire in the north. As one of the three crowned kings of Tamil land along with the Chera and the Pandya dynasties, continued to govern over varying territories until the 13th century CE. The Chola Empire was at its peak under the medieval Cholas in the mid-9th century CE.

During the reign of Rajaraja Chola-I and his successors Rajendra Chola-I, Virarajendra Chola and Kulothunga Chola-I, the Chola dynasty became a military, economic and cultural power in South Asia and South-East Asia. The power and the prestige of Cholas had, among the political powers in South-East Asia, was at its peak, and it is evident through their expeditions to the Ganges, naval raids on cities of the Srivijaya empire based on the island of Sumatra. The Chola fleet represented the zenith of ancient Indian maritime capacity.

During the period of 1010–1153 CE, the Chola territories stretched from the Maldives in the south to the banks of the Cauveri River. Rajaraja Chola conquered the peninsular South India, annexed a part of the Rajarata Kingdom in the present-day Sri Lanka and occupied Maldives Islands. His son Rajendra Chola further expanded the Chola territory by deploying victorious expedition to north that touched the river Ganges and defeating the Pala ruler of Pataliputra and Mahipala. By 1019, he also completely conquered the Rajarata Kingdom of Sri Lanka and annexed to his Empire.

14. Archeological Discoveries on Heritage/Culture during Sangam Age

a) Ancient Inscriptions and Sources

The archaeological evidences show that the early records were written in Brahmi script. They are found in natural caverns and slopes of hills which were made suitable for human occupations.

More than 100 Brahmi inscriptions are found in Tamilnadu. Some are found in Arittapatti (Mangulam), Anaimalai, Sithannavasal, Tirupparankundram, Kunrakkudi, Pugaloor, etc. Archaeological excavations have unearthed a large number of pot-shreds with Brahmi inscriptions belonging to the period between 300 BC and 300 AD.

Some inscriptions found in Algarai, Alagankulam, Uraiur and Kodumanal indicates that ordinary people were also familiar with the Brahmi script in the Sangam Age. The excavations at Arikamedu, Alagankulam, Korkai, Karur, Kaveripumpattinam, Kodumanal, Mangudi, Mangulam and Keeladi are adding more information on the literary evidences for the Sangam Age.

b) Epigraphy / Inscriptions and Non-Tamil Inscriptions

(i) **Epigraphy / Inscriptions:** The study of inscriptions is the most copious and important sources of information about the history and culture of the people in the past. It reveals the contemporary political, social, economic and religious conditions in the ancient period. They are found on rocks, boulders, caves, stone-slabs and terracotta potteries, pillars, etc. The sources are in both contemporary Tamil Brahmi and non-Tamil inscriptions as well.

(ii) **Sources of Non-Tamil Inscriptions:** The culture and heritage of ancient Tamil society are also known from non-Tamil sources also viz, North Indian literature and the foreign literary sources.

North Indian Literature:

- The Asoka's rock Edicts No. II and XIII mention five independent and neighbouring States of Cholas, Pandyas, Satyaputras (Athigaiman), Keralaputras and Tambappanni (Ceylon). They show clearly that the Tamil Kings and States existed independently during the Mauryan Empire during 300 BC.
- **Megasthanes** (350 BC – 290 BC), a Greek historian and diplomat, who had visited the kingdoms of northern India, wrote about the South India in his note called **Indica** which is authentic information of the ancient India.
- There is a mention about Pandyas 'kavaadam' (pearl) in **Arthasaashtraa** written (between 2nd century BC and 3rd century AD) by **Chanakkiya (Kautilya)**, a royal advisor during Gupta Empire.

Foreign Literary Sources:

- **Piny the Elder** (39–73 AD), in his **The Natural History** mentions ports of Tamilagam such as Musiri and Kaaveripoompattinam.
- **Claudius Ptolemy** (100–170 AD), a Greek Mathematician, in his **Map of the World** mentions about South India.
- **Pan Kou** (1st century AD), Chinese Writer, tells about *Kanchi* in his **Ts'ien Han Chou**.
- **Peutingerian Tables** of 222 AD tells a temple of Augustus Caesar on the west coast of Tamilagam. Strabo, the Roman historian, refers to the visit of Pandyan Embassies to Augustus Caesar's court.
- **Huang Tsang or Xuan Tsung,** a Chinese tourister, who visited India in 7th century AD, mentions about the conditions of Buddhism in India and about the Pallava Kingdom.

- **Mahaavamsa and the Deepavamsa,** the Ceylonese chronicles refer to the invasion of Sri Lanka by Tamil Rulers and the trade contacts with the Tamils.
- **Marco Polo** who was the Venetian Traveler, portrays the Tamilagam in the 13th century.

c) Tamil Inscriptions during Post-Sangam Period

Some of the inscriptions made **after the Sangam Age i.e., during 800 to 1600 AD (post-sangam period)**, have clear references about the Sangam period also, They are:

- The Velvikkudi grant of Parantaga Neduncheliyan (a ruler of first Pandya Empire) mentions a Sangam Pandya ruler Mudukudumi Peruvaludhi.
- The Chinnamanur plates refer to 'Thalaiyalanganathu Cheruvendra Nedunchelian'.
- The Kudumiyanmalai musical inscription of Mahendravarman Pallava-I points to the continuous musical tradition of the Silappadhikaram period.
- The Thirukkoviloor inscriptions refer to the self-immolation of Kapilar, the famous Sangam poet.

d) Archaeological Sources

Archaeological sources are more authentic than the literary works as they lighten those areas in which literary evidences are silent or obscure, besides giving information about literary works also. Various archaeological and literary sources, both internal and external, show the conditions of Tamil society in various spans of the age.

The Archeological Department conducted excavations at about 40 sites in Tamil Nadu so far. Many of the historical evidences found in the archeological studies have been brought in books and records.

Iravatham Mahadevan, a senior/famous archaeologist, says "It is significant that inscribed pottery is abundant in Tamil country than elsewhere in India. The main reasons for such widespread and early literacy are political independence and the use of Tamil in administration and other spheres of public life".

- Mangulam (Arittapatti) inscriptions mention 'Pandian Neduncheliyan'.
- Excavation at Kaveripumpattinam corroborates the accounts of the Manimekalai and other Sangam Literature.
- The urn burials found at Kodumanal megalithic site (Erode district) denotes the continuity of the custom of erecting megalithic monuments in early historic period.
- In the excavations done at Arikkamedu and Uraiyur unearths gold coins and confirm the trade and cultural contacts of the Tamils with Roman Empire.
- Pugaloor inscriptions provide an account of the three Chera rulers.
- Jambai inscription confirms the fact that Athigaiman of Thagadoor was Sathiyaputra mentioned in the edicts of King Asoka.
- A stone with Tamil Brahmi inscriptions has been located in Khuan Luk Pat Museum in southern Thailand. It has been identified that a touchstone (***uraikal***) was used for testing the worthiness of gold.
- The excavation at Keelaiyur near Poompuhar has brought light a brick platform with remnants of wooden posts. A Buddhist vihara was also unearthed there.
- At Saluvankuppam near Mamallapuram, the excavation shows that there was a Murugan temple built of burnt bricks.
- The Hathigumpa inscription of Khaaraveela mentions a league of Tamil States and its destruction by him.

e) Important Archeological Excavations and the Key Findings

Sites of Excavations	District where the Site is located	Key Findings
Aadichanallur	Thoothukudi district	Korkai, the capital of early Pandyan Kingdom, was located near this site. Carbon dating of samples has revealed that they belonged to the period between 1000 BC and 600 BC. Clay urns with human skeletons related to a date back to about 3500 years were also found.
Kodumanal	Erode district	Found that this place was once a flourishing ancient trade city known as Kodumanam, as inscribed in pathittrupathu of Sangam Literature. The city played a major role in Indo-Roman trade and relations.
Maangulam	Madurai district	A hill in the region is known as Maangulam hill or Kalugumalai or Ovamalai where Jain monks lived in the caves there during the period from 3 BC to 900 AD. The inscriptions were first discovered by Robert Sewell in 1882 and they are similar to the Brahmi script in Asoka edicts. Another inscription mentions that the workers of Neduncheliyan-1, a Jain Pandyan king of the period (270 BC), made stone beds for Jain monks. The Archeologists found shreds, sling stones and an ancient burial site.
Nedunkoor	Karur district	Black and red ware shreds, coarse red ware shreds, knife, arrow-heads and spear which has revealed the presence of Iron Age Culture of 300 BC to 300 AD in this region.

Sembiyan-kandiyur	Nagapattinam district	According to Iravatham Mahadevan, the discoveries in this region was very strong evidence that the Neolithic people of Tamil Nadu and the Indus Valley people shared the same language, which can only be Dravidian and not Indo-Aryan. The possibility of this coming from North India was also ruled out as the material of this stone was of peninsular origin.
Arikkamedu	Puduchery	A French Professor who came to Puduchery saw the children playing with some mysterious objects which looked ancient. Excavation found amphorae, arretine ware, Roman lamps, glassware, glass and stone beads, and gems at the site. It is concluded that Arikkamedu was a Greek (Yavana) trading post that traded with Rome, during the reign of Augustus Caesar in 2nd century BC to 8th century AD. The significant findings include numerous Indo-Pacific beads, which facilitated fixing the period of its origin. Red and black ceramics known as megalithic stones or Pandukal meaning gold stones in Tamil and used to mark graveyards.
Alambarai	Kancheepuram district	The antiquities obtained in the excavation include terracotta objects, copper, iron, glass and lead, granite cannon balls, porcelain wares, spindle whorl, coin, etc. These unearthed things revealed the socio-cultural condition and trade activities that existed in the region during the period of 17th to 18th century AD. The ruins found here revealed the construction in the late 17th century during the Mughal era. Alamparai fort once had a 100 meter long dockyard stretching into the sea, where Jari cloth, salt, etc., were exported to other countries.

15. Latest Excavations at Keeladi – An Urban Settlement of Sangam Age

Keeladi is a village near Madurai, but now belongs to Sivagangai district of Tamil Nadu State. Archaeological Department conducted excavations in 2014–15 to 2016–17 and the survey has revealed a Sangam Era settlement in 6th century BC by radiocarbon dating. The results show that there was writing at that time.

State Department of Archaeology has been conducting excavations at this site since 2017–18. The survey has yielded many antiquities in the form of structural activity (brick, structures, terracotta ring walls, fallen roofing tiles with double holes and deeply finger pressed grooves to draw rain water).

Antiquities like pieces of golden ornaments, broken portions of copper objects, iron implements, ear ornaments, spindle whorls, etc., were also obtained. Popular ceramic types like finer variety of black and red ware, roulette ware, few pieces of Arretines were also found. Graffiti shreds of both pre- and post-firing nature and a good number of Tamil Brahmi shreds were also unearthed.

The findings clearly indicate the cultural richness of the ancient Tamils of this region having its close proximity to the historical Madurai city.

The results from the recent excavations have suggested the second urbanization (the first being Indus) of the River Vaigai plains in around 600 BCE as in the Gangetic plains. It also throws light on Tamils' knowledge in writing and reading and they used Tamil Brahmi script.

Questions:

I. Short Answer Type Questions:

1. Which of the districts in Tamil Nadu is called as 'Granary of Southern India'?.
2. What are the Eco-Tourism genre of Tamil Nadu?
3. What are the four 'Feminine Qualities' as enshrined in the sangam literature?
4. Which of the ancient Tamil kingdoms are inscripted in Ashoka Rock Edicts'?
5. What are the Foreign Literary Sources about ancient culture of Sangam Age?
6. Mention some of the archeological excavations which denotes the Tamil society in various spans of the age.
7. In which of the archeological excavations, Roman gold coins were found?
8. What are the Agam Triad which are the basic for Agam poetry?

II. Descriptive Answer Type Questions:

1. What are the kinds of Thinai and the Landscape descriptions of the Sangam Age?
2. Write short paragraph on 'Agam and Puram Concept' derived from Tholkappiyam and other Sangam Literature.

3. Write short note on the 'Puram' theme and its characters.

4. Brief account about the education during the Sangam Age.

5. Short account on the economy of the Sangam Age.

6. Write a paragraph on the overseas conquests of cholas.

7. Keeladi - An urban settlement of Sangam Age – Give a brief account.

8. What are the 'Five Thematic Divisions of Uripporul' in ancient Tamil tradition?

Chapter - IX

Role of Tamils in Indian Freedom Struggle

1. Introduction

Tamil Nadu played an important role in the Indian National Freedom Struggle. Even at the end of 18th century and at the beginning of the 19th century, some Chieftains/Rulers of Princely States in certain parts of Tamil Nadu agitated against the British East India Company's colonial rule.

After the 'Vellore Revolt of 1806' (Sippoy Mutiny of 1806) which was the first Sippoy's mutiny against the British in Madras Presidency and after the 'Great Revolt of 1857' (Great Sippoy Mutiny of 1857) which took place in certain northern parts of India, the control of Administration was passed on to the British Crown from the Rule of East India Company by an Act called "The Government of India Act, 1858" passed in the Parliament of England.

Thereafter, strong revolutionary activities were started against the British Rule. In the 19th and 20th centuries, Tamil Nadu had given great nationalistic leaders who suffered and sacrificed their lives in the freedom struggle.

2. Early Agitations against British Rule in Tamil Nadu or Freedom Struggles in Tamil Nadu prior to Indian National Movement

Some Chieftains and Rulers of the Princely States in Madras Presidency were under the dominance of kings/rulers of Princely States such as the Nawab of Hyderabad.

But, when the British established its strong holds and bases in our country, many of the Chieftains/Rulers of Princely States opposed and refused to pay off the *kist* (tribute) to the British, as they considered the British as foreign invasion.

Among them, the following **Chieftains/Rulers of Princely States who had ruled in some parts of Tamil Nadu independently, revolted against the British East India**

Company since the beginning of 18th century. Their revolt escalated in the 19th century and onwards.

a) Uprisings of Polygars (*Paalayakkaarars*) of Tamil Nadu

During the later part of 17th century and the early part of the 18th century, the Polygars (***Paalayakkaarars***) **which mean Rulers of *Paalayams* (regions/parts of territories)** in South India, especially in central and southern regions, were ruling independently.

The British East India Company's domination and powers were extended over the *Paalayams* as they got the rights from Arcot Nawab to collect taxes and tributes. So, there were protests and revolts by ***Paalayakkaarars***. A Confederation called **"South Indian Confederacy" was also organized by Polygars,** which consisted of several important Polygars, who played vital roles in fighting against the British.

The British captured the Polygars in separate encounters and killed them. The authority of Polygars came to an end by 1805s. Among the Polygars, the following were the remarkable Rulers in the history of early uprisings in Tamil Nadu against the British:

(i) Pooli Thevan of Nerkattumsevval (1715–1767)

Pooli Thevan, born in Tirunelveli of Tamil Nadu, was ***the Paalayakkaarar of the Nerkattumsevval***, near Tirunelveli. He was the pioneer to protest strongly against the British. He refused to pay off the tribute neither to the Nawab nor to the East India Company.

Hence, the forces of both Nawab and the English attacked Poolithevan, but he defeated them. Ondi Veeran was one of the Chiefs of Pooli Thevar's army. Again, the Nawab and British Forces under the captainship of **Captain Campell** with the regiment led by Maruthanayagam alias Yusuf Khan attacked Nerkattumsevval and captured it in 1761.

Later, **Poolithevan re-captured Nerkattumsevval in 1764.** Again, he was defeated in a battle in 1767, but he escaped and died in exile. His courageous trail of a struggle against British/Nawab remains ever in the history.

(ii) Alagumuthu Kone of Kattalankulam (1710–1759)

Alagumuthu Kone, born in Kattalankulam village in Thoothukudi district of Tamilnadu, was an early **Chieftain/ Military Leader of Ettayapuram Region of Thoothukudi** district.

He fought against the British East India Company against their presence in Tamil Nadu. He was defeated in a battle with the British force which was led by its Captain Maruthanayagam Pillai alias Yusuf Khan, and was killed in 1759 in the battle.

(Later, Maruthanayagam Pillai (born in Panaiyur village of Ramanathapuram district) himself revolted against the British with a view to rule Madurai region, but he was captured by the forces of the British and the Nawab, and hanged him to death on 15 October, 1764).

(iii) Velu Natchiyaar of Sivaganga (1772–1796)

Velunaatchiyar was the Queen of Sivaganga, Tamilnadu. At the age of 16, she was married to Muthu Vaduganathar, the Raja of Sivaganga region, who was killed in a battle at Kalaiyaarkoil with the combined forces of the British and Nawab in 1772.

Velu Naatchiyar escaped and lived for sometime at Viruppatchi near Dindigul, Tamil Nadu under the protection of Gopaala Naayakkar, the Zamindhaar, who also opposed the British. Then, she along with some faithful followers, arranged for a suicide attack on the store of arms and ammunitions of the British in 1780.

She recaptured Sivaganga and was again crowned as Queen with the help of Marudhu Brothers. Before her death (1796), she granted the ruling authority to 'Marudhu Brothers'.

*(She is remembered as **Veeramangai (Brave Woman) and also 'Jhansi Rani of South India'.***

(iv) Veerapandya Kattabomman of Panchalankuruchi (1760–1799)

Veerapandya Kattabomman, Chief Paalayakarar, ruled Veerapandiapuram with 'Panchalamkurichi' (in Tirunelveli district of Tamil Nadu) as its capital. In 1798, Kattabomman along with his pradhan minister, Sivasubramania Pillai, met the British Collector (Colin Jackson) regarding the payment of arrears of tribute. As the Collector insulted and tried to arrest them, they escaped unhurt. **Kattabomman refused to pay off the arrear *kist* (tribute) to the British**. A meeting between the British and Kattabomman ended in a bloody encounter in which the British commander was slain.

The British waged war against Panchalamkurichi under leadership of **Major Bannerman.** After a series of battles, betrayed by Ettappan (Puducottai Raja), the British captured **Kattabomman and his *Pradhan Mandri* (Chief Minister), Sivasubramania Pillai and hanged them publicly** near a village called 'Kayathaaru' on **16 October, 1799 and 17 October 1799 respectively.**

(v) Sundaralingam (18th century)

Sundaralinga Kudumbanaar, born in Governagiri of Thoothukudi district of Tamil Nadu, was a General of the Polygar, Veerapandya Kattabomman in the 18th century. He was killed in a battle with the British East India Company in 1799 for Kattabomman.

As per the views of many historians, Sundaralingam died in the process of blowing up a British ammunition dump in 1799. With a plan to blow up the dump with explosives, he approached the dump hiding in a herd of goats brought by his fiancée and jumped into the ammunition dump and below it up. He and his fiancée died in the historic attempt to drive away the British.

(vi) Marudhu Brothers of Sivaganga (1772–1801)

Marudhu Brothers or Marudhu Pandyars were the Generals of Sivaganga palayam. After the death of Raja of Sivaganga (Muthu Vaduganathar), the Queen Velunatchiyar granted the Duo the ruling authority of Sivagnaga Palayam in 1796. Peria Marudhu was enthroned as the ruler while Chinna Marudhu acted as a close aide and adviser. As the latter was skillful in terrorist activities against the British, he was called as **"Lion of Sivaganga".**

They continued their oppositions against the British. The war between "Marudhu Brothers" and the British in 1800–01 was also an important event in the South Indian history. In the war in 1801, the duo were captured by the British and hanged to death at Tiruppathur Fort **on 24 October, 1801.**

(vii) Dheeran Chinnamalai (1756–1805)

Dheeran Chinnamalai was born at Melapalayam near Erode and his original name was Theerthagiri. He was a **Palayakkaarar of Kongu Nadu** comprising Salem, Coimbatore, Karur and part of Dindigul. He was along the side of 'Thippu Sultan' to fight against the British East India Company and got many victories against the British.

After the death of Thippu Sultan, Dheeran Chinnamalai continued his struggle against the British. In a battle near Coimbatore in 1800, he was defeated, but he escaped from the British forces. Then he engaged in guerrilla warfare and defeated the British in the battles at Cauvery, Odanilai and Arachalur.

During a final battle, betrayed by his cook, he was arrested by British and hanged in **Sankagiri Fort on 31 July 1805** (the day of Aadi Perukku).

b) Vellore Revolt or Vellore Sepoy Mutiny in 1806

The Vellore Mutiny or Vellore Sepoy Mutiny on 10 July, 1806 was the first instance of a violent mutiny in the South by soldiers against the East India Company. The garrison of the Vellore Fort in 1806 comprised four companies of British infantry and three battalions of Madras native infantry. The infantry consisted of a large number of formerly soldiers of ***Paalayakkaarars*** and Indian Princely States, who were already defeated by the British. The native soldiers had been admitted into the army of English.

When William Bentinck was the Governor of Madras, certain new military regulations were enforced strictly in 1805. The sepoys (soldiers) felt gradually that those new regulations were designed to insult them. Besides, in 1806, the Military General, Agnew, introduced a new type of turban, which was opposed both by Hindu and Muslim soldiers. Therefore, they were severely punished and persecuted by the English.

At this time, Thippu's son, Fettah Hyder, took part in the opposition against the British, and the rebel soldiers proclaimed Hyder as their new ruler and revolted against the British on **10 July 1806**. In the uprising, Colonel Fan Court (who commanded the garrison) was killed. Colonel Gillespie made a severe retaliation on the rebels and the revolt was completely suppressed. In the incident, about 113 Europeans and 350 Indian sepoys were killed or exected.

*(The differences may be noted between Vellore Sepoy Mutiny of 1806 and the Sepoy Mutiny of 1857 of Meerut against the British. The **Revolt of 1806 was the earliest** occurred in **Vellore of Tamil Province** while the **Revolt of 1857** was a sudden uprising against the British in **Meerut of North India**).*

3. Role of Tamil Nadu in Indian National Freedom Movement

a) Madras Native Association – Mahajana Sabha

The contributions of Tamil Nadu State in the Indian Freedom Movement were notable and remarkable. **'Madras Native Association' is the earliest and first political organization started in 1852 at Tamil Province** and its founders were Lakshmana Raju Chetty, Srinivasa Pillai, etc. Later in 1884, it was merged with the **'Madras Mahajana Sabha'** established by P. Anandachariyalu and Rangaiya Naidu.

The **'Indian National Congress' was founded on 28 December 1885 at Bombay** and it had widespread roots in almost all parts of India. The nationalist movement in 19th century was active in Tamil Nadu and was much more than elsewhere in the country. From the late 19th century and especially in the early 20th century under the leadership of **Gandhiji**, the Congress Party became a prominent movement in the history of the freedom struggle.

Madras Mahajana Sabha strongly supported the activities of the Indian National Congress. It also initiated various social reforms. It started the Nationalist News Papers "The Hindu" in English and "Swadeshmithran" in Tamil. It held the Madras Provincial Conferences and the Third Indian National Congress. Many leaders emerged and took part in the movement and they met with untold sufferings and sacrificed their lives to free our country from the British.

b) Active Participants in the Swadeshi Movement

The Partition of Bengal by the British Ruler in 1905 led to **the beginning of Swadeshi Movement in India** and it was strongly supported by **many leaders of Tamil Nadu** also. During this period, the notable leaders were V. O. Chidmbaram .Pillai, Subramani Siva, Subramania Bharathi and others. The main object of this Movement was to curb foreign goods by relaying on domestic production.

Mahatma Gandhi described it as the soul of Swaraj (self-rule). The rich Indians donated money and land to Khadi and Gramodyog societies which started cloth production in every village and household.

(i) V. O. Chidambaram

He was born on 5 September 1872 in a village Ottapidaram in Tirunelveli district, Tamilnadu. He was a lawyer by profession and a leader of labour association. He joined the nationalist movement in 1905. He led the Coral Mill strike in February, 1908 at Thoothukudi.

He launched the **'Swadeshi Steam Navigation Company'** in Thoothukudi Port. Hence he is called ***Kappalottiya Tamilan.*** (A Tamil who drove away ship of his own - in opposition to

British Shipping). He advocated the boycott of the British India Steam Navigation Company and that had resulted in Tirunelveli uprising in March 1908.

He was assisted by Subramania Shiva. Both were arrested by British and imprisoned. They served 6 years rigorous imprisonment. They were given very harsh punishment inside the prison. Chidambaram Pillai, shortly known as VOC, was made to draw an oil crusher by hand and hence he is known as ***Chekkilutha Chemmal*** and ***Kappalottiya Tamilan*** (the Tamil who drove the ship). After release from the prison, he died on 18 Nov 1936.

(ii) Subramania Bharathi

Born on 11 December 1882 in a village Ettayapuram near Tirunelveli district, Tamilnadu, his childhood name was Subbiah. He was a Revolutionary Poet and Nationalist. He was a non-conformist, unorthodox and a revolutionary both in social and political ideas. He advocated for women's emancipation. He edited the Tamil Weekly "India". He wrote nationalist songs called the 'Swadesa Geethangal' inculcating the freedom conscience in the minds of the common people. He also outlined his vision for a free India, and he published the sensational songs as early in 1908. He was a journalist as he worked as Sub-Editor in "Swadesamitran".

He was a **social reformer.** He was against the caste system that was reflected in his songs. He was also in solidarity with ***dalits* and muslims** and advocated temple entry of dalits. He was against the caste system. **He declared that there were only two castes: men and women and nothing more**. He himself removed his sacred thread. He also attended Church on festive occasions, in spite of opposition of his relatives and neighbours. He struggled for women's emancipation and against child marriage and stood for reforming Brahmanism and the religious fanaticism.

He passed away on 12 September, 1921.

c) Participants in the Non-Cooperation Movement

The Non-Cooperation Movement was strong in India during the years 1921–1923. There were campaigns of Non-Cooperation Movement in Taminadu in 1921 against the British Regulations. This movement had been a success in Tamil Nadu.

C. Rajagopalachari, S. Satyamoorthi and E. V. Ramasamy were the important leaders of the movement. There were campaigns against the consumption of liquor also. The **Temperance campaign** (abstinence from alcoholic drink) was active, particularly prominent in Madurai.

E. V. Ramasamy was the President of Tamil Nadu Congress Committee then. In the meantime, he launched the so-called "Vaikam Sathyagraha" in 1924 in Kerala against the practice of social segregation. (Later he resigned from the congress and came out on the social issues at Seramandevi Guru Kulam.)

S. Satyamoorthi of Puducottai, one of the important freedom fighters, led the **Anti-Simon Campaign in 1929** when the Simon Commission of the British Ruler came to visit Tamil Nadu.

C. Rajagopalachari shortly called as 'Rajaji', one of the senior freedom fighters, became the Chief Minister of Madras Presidency of British Rule as the Congress won the elections held in 1937 in accordance with 1935 Act of the British. There were nine ministers in his cabinet and, it was in power from July 1937 to Oct 1939. Then it resigned over the issue of India involvement in the Second World War.

K. Kamaraj, born in Virudhunagar, participated in the Vaikam Satyagraha and then entered nationalist movement. He was the Vice-President and Treasurer of the Ramanathapuram District Congress Committee in 1929. From the beginning, Kamaraj was the volunteer of mass, and he spoke of simple and direct language to the rural people and visited each and every village. Thus, he was considered as a leader who had brought the freedom movement to the villages in Tamil Nadu.

d) Participants in the Salt Satyagraha

Gandhiji launched the **“Salt Satyagraha”** as a part of the **‘Civil Disobedience Movement’** declared at national level. He led the **Dandhi March in 1930.**

C. Rajagopalachari became the President of Tamil Nadu Congress Committee in April 1930. The AICC – All Indian Congress Committee had authorized the TNCC to launch the Salt Satyagraha in Tamil Nadu. Rajagopalachari undertook the famous **“Vedaranyam Salt Satyagraha March”** between 13 April and 28 April 1930. Rajaji was arrested for breaking the salt laws of British Government. The important leaders who took part in the Satyagraha were T.S.S. Rajan, Lakshmipathy, Sardar Vedaratnam Pillai, C. Swaminatha Chettty and K. Santhanam.

Tiruppur Kumaran: He was a revolutionary congress volunteer who participated in the independence movement. He was born in Chennimalai and founded ‘Desa Bandhu Youth Association’ and led many protests against the British. On **11 January 1932** when he had been participating in a ‘protest march’ in Tiruppur against the British, he was severely beaten up by the police and died of serious injuries. At that time, he was holding the flag of Indian nationalism (which had been banned by the British) and he did not give up the flag. Hence, he was called ***Kodi Kaatha Kumaran*** (Kumaran who protected the flag).

e) Other important Freedom Fighters of Tamil Nadu

Name	Periods	Details (in brief)
G. Subramania Iyer	1855–1916	Born on 19 Jan 1855 at Tanjore, Tamilnadu. He was a freedom fighter, lecturer, journalist and entrepreneur. He founded English Newspaper “The Hindu” in 1878 and the Tamil Newspaper “Swadesamitran” in 1882. As a Social Reformer, he supported widows’ remarriages and desired to abolish untouchability and child marriages.

Rettamalai Srinivasan (R. Srinivasan)	1860–1945	He was a freedom fighter from a scheduled caste in Madras Presidency. He was a close associate of Mahatma Gandhi and Dr. B. R. Ambedkar. He was a lawyer, politician and journalists. He represented the SC community in the 1st and 2nd Round Table Conferences held at London in 1930 and 1931 respectively along with B. R. Ambedkar. He was conferred with the title of 'Diwan Bahadur' by the British Government for his services to the depressed classes. Founded a Tamil Newspaper for the sake of the depressed classes.
Tanguturi Prakasam	1872–1957	Born in a village near Ongole in Andhra Pradesh, he was one of the freedom fighters. His nick name was Andhra Kesari. He was a barrister in the Madras High Court. He took part in the freedom movement. He was the chief minister of the Madras Presidency during the British Rule. Subsequently, he became the first Chief Minister of Andhra State when it was separated from the Madras State along the linguistic lines.
V. Kalyanasundaram	1883–1953	Born on 26th August 1883 in Thiruvarur of Tamil Nadu, Viruttachala Kalyanasundaram, better known as "Thiru Vi. Ka." was an activist of freedom movement. In 1920, he started a Tamil Weekly "Navasakthi", wrote commentaries on a number of works of classical Tamil Literature and many books which include "Pennin Perumai", "Murugan Azhagu", etc. He was considered to be one of the three pillars of the.INC of Madras, where he was the President of the Congress Committee of Madras in 1926. The Government of India commemorated his life by releasing a stamp in his honour. Many institutions and Roads in Tamilnadu are named after him.
Sathiyamurthi	1887–1943	Born in 1887 in Thirumayam of Puducottai. He was one of the leading activists of Indian Independence. He was also a lawyer. His service led to him being called ***Dheerar***. He was a member of the Imperial Legislative Council from 1934–1940 and the Mayor of Madras from 1939–1943. He was regarded as the mentor of K. Kamaraj.

Anjali Ammal	1890–1961	Born in Cuddalore of Tamil Nadu, she was a prominent freedom fighter. She joined the Non-Cooperation Movement of Mahatma Gandhi. She was the first woman from South India to take part in the Movement in 1921. She presided over the All India Women Congress Meet in 1931. In an another struggle in 1932, she was imprisoned by the British at Vellore Prison. After the independence, she was elected thrice as the MLA of Tamil Nadu.
Chempaka Raman Pillai	1891–1934	Born in 1891, Thiruvananathapuram, Kerala to a Tamil parent. He left for Europe as a youth, where he was an active nationalist and revolutionary. He was part of the Provisional Government of India set up in Kabul (Afghanistan) on 1st December, 1915 with Maulana Barkateullah under the patronage of Germany who was then against the British.
Rukmini Lakshmipathi	1892–1951	Born in Madras, she joined the Indian National Congress in 1923 and she attended the International Women's Suffrage Alliance Congress held at Paris as an Indian representative. She participated in 1930 in the Salt Satyagraha in Vedaranyam and was jailed for one year. She was elected to the Madras Presidency Legislative Assembly in 1937 and was the Deputy Speaker of the Assembly. She was the first woman minister in the cabinet of T. Prakasam.
O. P. Ramasamy Reddiyar	1895–1970	Born in Omandur near Tindivanam, Ramasamy Reddiyar was an Indian freedom fighter and politician of the INC. He was a staunch devotee of Vallalar. He was a lawyer, writer and statesman. He was the premier of Madras Presidency from 1947–1949.
P. S. Kumarasamy Raja	1898–1957	Born in Rajapalayam of Virudhunagar district, Tamilnadu, he involved in the Indian freedom movement. He met Gandhiji in 1919 and actively involved in the freedom movement. He was arrested for disobeying the unjust laws of the British in 1932. He was the Chief Minister of the Madras Presidency from 1949–1952. He was the Governor of Orissa from 1954–56.

U. Muthuramalinga Thevar	1908–1963	Born on 30 October, 1908 in a village called Pasumpon near Mudhukulathur of Ramanathapuram district of Tamil Nadu. He vehemently opposed of the 'Criminal Tribes Act of 1920' (CTA) brought by the British Ruler in the Madras Presidency as the provisions of the Act was enforced against the particular community in Tamil Nadu. He was instrumental in getting the Act repealed after his continuous efforts in 1946. He was an active leader of the freedom movement and was a significant person in the 20th century politics. He attended the 52nd Annual Session of Indian National Congress held in Tripuri in 1939, and strongly supported Subash Chandra Bose.
P. Kakkan	1908–1981	Born on 18 June, 1908 in a village called Thumbaipatti near Melur in Madurai district of Tamil Nadu. He was drawn to the freedom movement from his early age and while studying in school, he joined the Indian National Congress. He participated in the "Quit India Movement" and was sent to Alipore jail. In 1946, he was elected to the constituent assembly and served from 1946 to 1950. When the government brought forth the "Temple Entry Authorization and Indemnity Act in 1939, which removed the restrictions on *scheduled castes and shanars* for entering Hindu Temples, P. Kakkan led a march for temple entry at Madurai. He also served as member of Lok Sabha from 1952–1957. After Independence, he was inducted in the Ministry of Madras State in 1957 in the Cabinet of K. Kamaraj. Passed away on 23 December, 1981.
Lakshmi Sehgal	1914–2012	She was commonly referred to Captain Lakshmi, a reference to her rank when she was a prisoner in Burma during the 2nd world war. She organized relief camps and medical aid in Calcutta for the refugees who streamed into India from Bangladesh.

K. P. Janaki Ammal	1917–1992	Born in Madurai in a very poor family, she became a drama actress and she opposed the caste-based untouchability. She became a social activist and involved in freedom struggle. She joined in the Congress Party and worked as its office bearer of the Madurai Congress Committee. She also participated in the Individual Satyagraha movement. She then shifted to the Socialist Party and lastly joined the Community Party of India in 1940. She was the President of All India Democratic Women's Association. She also was a MLA in the Tamil Nadu Legislative Assembly in 1967.
N. Sankariah	1921 – till date	Born in Kovilpatti, Tamil Nadu, he was one of the founders of Madras Students Organization and was elected as its Secretary of Madurai. He started participating in the freedom struggle of India even at the young age. He was the first to be arrested in 1941 when he was a final year student of American College, Madurai. His long political career spanning over 7 decades included nearly 8 years in jail. Later, he became one of the founder members of the Community Party of India (Marxist). He was part of the leadership of All India Kisan Sabha. He was elected to Tamil Nadu Legislative Assembly in 1967, 1977 and 1980. Recently, the Tamil Nadu Government honoured N. Sankariah with a new award **"Thagaisal Thamizhar Award" (Venerable Tamil),** which is instituted newly and Sankariah is the first who has received it on 15 August, 2021.
R. Nallakannu	1925 – till date	Born in Srivaikuntam, Thoothukudi district, Tamilnadu, he participated in the freedom struggle. At the age of 15, he joined the Communist Movement. He has played an active role in the action force of the party and was imprisoned for about 7 years. He is also valued as a learned speaker and a great social reformer. He individually initiated and won a case at the High Court of Madurai Branch, which ordered a ban on digging sands from the Tamirabarani River. As a writer, he wrote many books based on social issues, agricultural reforms, etc. He was awarded with Sathayogi Puraskar Award from the Governor of Tamilandu in 2007 and the Ambedkar Award for his contribution to public life in 2007 and Gandhian Award for social services in 2008. He is highly respected by all parties.

Krishnammal Jaganathan	1926 – till date	Born in Dindigul district of Tamilnadu in a landless dalit family, she joined the Gandhian Sarvodaya Movement. She was a social service activist. Earlier she involved in the independent movement along with her husband and was also a close associate of Vinoba Bhave. She founded an organization called "Land for Tillers Freedom' (shortly known as LAFTI) in 1981. She received the Right Livelihood Award in 2008. She was also given Padma Bhushan Award and several awards from India and Overseas.

4. Role of Women in Freedom Struggle in Tamil Nadu

Women from Tamil Nadu had also played a big role in the struggle for independence of India. Some of the notable women who took active parts in the freedom struggle are discussed hereunder.

(i) Anjalai Ammal

She was a social worker-cum-reformer from Kadalur, Tamil Nadu. She started her political activism in 1921 by participating in the Non-Cooperation Movement and later took part in the Neil Statue Satyagraha, Salt Satyagraha and Quit India Movement. She was arrested and imprisoned for meeting Gandhi in disguise. She was in jail for about 4 ½ years and she gave birth to her last son in the jail itself.

*(It is to be noted that **James Neil of the Madras Regiment** of British played a major role in putting down the Indian Rebellion of 1857. He was killed during the siege of Lucknow and was named as the "Butcher of Allahabad". A statue of him was erected by the British at Mount Road (now Anna Salai), Madras in 1927. It was opposed by freedom fighters and removed to Ripon Buildings Campus for sometimes, and lastly removed to the Madras Museum.)*

(ii) Rukmani Lakshmipathi

She was a freedom fighter and her first political steps were in the early 1920s. She took part in all the protests organized in Tamil Nadu. When Rajaji was arrested during the 'Vedaranyan Salt

Satyagraha', she took over the leadership of the Satyagraha. She was effective in mobilizing women in freedom movement. She was imprisoned for one year for her participation in 'Vedaranyan Satyagraha'.

(iii) Krishnammal Jaganathan

She, born in a landless Dalit family, managed to get her education in university and joined 'Gandhi's Sarvodaya Movement'. She took active role in Vinoba Bahve's Bhoodan Movement. She was arrested during the Quit India Movement. She also started the Land for Tillers' Freedom in 1981 along with her husband and set up NGOs to help the economically backward sections of the society.

(iv) Annie Besant

Born at London, she travelled to India in 1898 as a member of the Theosophical society. When she was at Madras, she joined the Indian national congress. Being a woman of England, she strongly supported the Indian struggle. When the World War-I broke out in 1914, she helped launch the 'Home Rule League' at Madras and that led her to be elected as the President of the Indian National Congress in 1917.

5. The Cultural influence of Tamils over other parts of India

Tamil Nadu has cultural influence over the other parts of not only India and of other adjoining countries during the Sangam Age. The Chola and Pandya kingdoms of the Tamil land had established trade, cultural and political relations with other parts of India and other countries like Sri Lanka, Indonesia, Malasia, Burma, Rome, etc.

Unlike the other kingdoms which existed on the Indian sub-continent, the Pallava Empire which ruled the south-eastern coast of the Indian peninsula did not impose cultural restrictions on people who wished to cross the sea. The Cholas Empire, which executed the South-East Asian campaign of Rajendra Chola-I and the Chola invasion of Srivijaya, profoundly impacted other parts of India and countries in South-east Asia. Bharatnaatyam is probably the best known and one of the most respected classical dances of India and it is the Tamil. Nadu's gift to Indian culture.

Bhakthi Movement originated in 6th century AD in South India (particularly in Tamil Nadu, Kerala, etc.) It spread in the East and North India from 15th century onwards. It reached its peak between 15th and 17th century AD.

The Bhakthi Movement originally developed around different gods and goddesses, and sub-sects are Saivism (Siva) and Vaishnavism (Vishnu). In Southern India, the ***Nayanmaars*** and the ***Alwaars*** were the Tamil poet-saints played the key role in propagating the movement in other parts of India. They hailed from diverse social backgrounds from lower caste to upper caste, initiated the movement mainly in protest against the caste system and the dominance of upper caste and they attempted to reform the system through simple way in vernacular languages. They were sharply critical of the Buddhists and Jains, rather advocated personal devotion to God for salvation. They drew upon the ideals of love and heroism as found in the sangam literature and blended them with the values of bhakthi during the medieval period.

Southern Indian traders, adventurers and others continued to be the dominating influences in northern parts. M.G.S. Narayanan, Former Chairman of the Indian Council of Historical Research, has observed that unlike in other States of India, Tamils never lost their identity in language and culture. In fact, Sanskrit did a lot of harm to the Tamil literary work. In view of its inherent strength, Tamil could withstand all types of onslaughts on it at various times and emerge victorious. Tamils are the only people in India to have retained their original language, cultural and national personality in spite of a good deal of Aryan influence, he said inaugurating the 16th annual session of Tamil Nadu History Congress at the National College, Chennai in the year 2009.

Questions:

I. Short Answer Type Questions:

1. Who were the active participants in the Swadeshi Movement from Tamilnadu?
2. Who were the women leaders who took active parts in the freedom movement?

II. Descriptive Answer Type Questions:

1. Give brief account about the freedom struggles in Tamil Nadu prior to Indian National Movement or uprisings of Polyghars in Tamil Nadu.
2. Give an account of Vellore Revolt or Vellore Sepoy Mutiny in 1806.
3. Short note about Velu Natchiyaar of Sivagangai, Tamil Nadu?
4. Brief account on the cultural influence of Tamils over other parts of India.

Chapter - X

Self Respect Movement

1. Introduction

In Tamil Nadu, during 19th and 20th centuries, many great leaders appeared in public arena and involved in the freedom struggle as well as social reforms.

The leaders thought and deliberated that "Political freedom" will have no meaning at all when the people are denied "Self Respect, Dignity, Social Freedom and Social Justice". That was the reason **for evolution of socio-political movement** in south India, especially in Tamil Nadu even before the independence—during 19th century and the early part of 20th century. During those centuries, many revolutionary leaders came out and involved in bringing reformations both in social and political spheres.

2. Tamil Renaissance (தமிழ் மறுமலர்ச்சி)

Renaissance is an ideological and cultural phenomenon. It is closely tied to modernity, rationalism and the progressive movement of the society which had a laudable ancient traditional heritage. **The evolution of 19th and 20th centuries was also known as "Tamil Renaissance".**

Tamil renaissance started to question the cultural hegemony of Brahmanism and attitude of upper caste people. These developments were reflected not only in art, literature and religion, but also in socio-political sphere. **Ramalinga Adigal** (1823–1874), popularly known as **Vallalaar**, questioned the existing Hindu religious orthodoxy. **Dr. Robert Caldwell** (1814–1891) established the reality of the Dravidian family of languages and the high antiquity of Tamil and pride of Tamil Society in the sangam age.

These ideas are exemplified in the **'Tamil Invocation Song'** in the play of **Manonmaniam** written by *P. Sundaranaar* (1855–1897).

The song starts with ***"Neeraarum Kadaludutha ..."***, which has been later declared by the Government as the Prayer Song **'*Tamil Thai Vazhuthu*'** (Invocation of Tamil Mother) in government functions and educational institutions.

And, during this period, Tamil Nadu experienced such a historical transition. The 19th and 20th centuries contributed to the origin and growth of Dravidian movement in South India, especially in Madras Presidency.

3. Rise of the Dravidian Movement

In British India including Madras Presidency, the upper castes enjoyed a high social status, based on their birth, and held great social privileges. In Madras Presidency, The Dravidian Movement emerged as a defence for the lower castes against the dominance of upper castes.

For the first time in the Madras Presidency, an organization called **"The Madras Non-Brahmin Association"** was founded in 1909 to help the students other than Brahmins. In 1912 C. Natesanar, a medical doctor founded the **'Madras United League'** and later renamed it as **'Madras Dravidian Association'** to support and uplift the Dravidians.

4. Justice Movement

a) Advent of Justice Party

In the history of South India before Independence, the advent of justice movement was a land mark in the socio-political evolution. This movement brought radical changes in the socio-political sphere in Tamil Nadu.

As the World War-I was in progress (1914–1918), the British were considering the introduction of representative institutions for Indians after the War. The Dravidian Leaders who had involved in the National freedom movement and social service activities thought that, if the British came forward to provide legislative structure after the war, the upper castes would have upper hands since they had already been enjoying bulk share in the English Administration. At that time, some educated non-brahmin leaders including Dr. C. Natesanar, Sir Pitti Thiyagrayar, T.M. Nair and Alamelu Mangai Thayarammal came together to form the political forum.

On **20 November 1916,** a new political wing called **"Justice Party"** was established by Dr. C. Natesa Mudaliar and co-founded by T.M. Nair and P. Thiagaraya Chettiar, with its official name **"South Indian Liberal Federation (SILF)"**. It represented the non-brahmin movement and pioneered for social revolution in the sphere of public services and education with the slogan **"Justice for all and injustice to none"**. The advent of Justice Movement gave birth to Dravidian Movement in the late 19th and early 20th century.

On its commencement, the party put a demand before the British Imperial Rulers seeking for more representations of non-brahmins in legislative bodies and administration of Madras Presidency. The party also started to publish separate News Papers titled **'Dravidian' in Tamil, 'Andhra Prakasika' in Telegu and 'Justice' in English.**

b) Rule of Justice Party in Madras Presidency

The **first election,** during British Rule under the Montagu Chelmsford Reforms, was held in 1920. The **Justice Party won the elections for Madras Presidency** by the British and it secured majority than the Indian National Congress, Swarajya party, etc. Subbarayalu Reddiar formed a ministry. Again, in 1923 this party won the election and formed the ministry. But in 1926 election, the Swarajya Party succeeded, but refused to form the ministry. A. Subbarayalu, as an Independent candidate, formed the government with the support of Swarajaya party.

In the Elections of 1930, the Justice party won again, and B. Munisamy Naidu formed the ministry. In 1932, he was replaced by Raja of Bobhili. But in 1934, the Congress party won the election, but not interested to form the ministry. Again, the Justice party formed the ministry. In 1937 elections, the Congress Party won the election and the Justice Party failed and never recovered from the defeat. Then, justice party was brought under the leadership of E.V. Periyar and the Self-Respect Movement. **In 1944 at Salem Conference, Periyar transformed the justice party** into a Social Rational Organization called ***"Dravidar Kazhagam"***.

c) Justice Party's Achievements

The Justice Party came to power in Madras Presidency of British Rule during the crucial time of Indian Freedom Struggle. However, it made some remarkable achievements. Though it faced many problems valiantly during its rule, it made some notable achievements in the field of reservation, education and religious reforms. It opened an era of development through economic and social reformations.

- **Removal of imbalance in reservation:** It set right the imbalances in the representations of difference communities in the elected bodies, and improved the status of depressed classes and backward classes.
- **Historical G.Os:** Government orders historically known as **"G.Os. 1921** and **1922"** were issued by the justice party for the first time in the Madras Presidency. They provided some reservations in the seats of local bodies and appointments in educational institutions exclusively.
- **Formation of Staff Selection Board:** In order to avoid nepotism and favoritism, a board called "Staff Selection Board" was formed in 1924 and it became the Madras Public Service Commission in 1929. Later, after independence, it got constitutional status and now called TNPSC.
- **College Committee:** It created the College Committees to regulate the higher and collegiate educational institutions, for the benefit of all communities.
- **Opening of Universities:** It granted permission to start 'The Andhra University' and 'The Annamalai University' in 1925 and 1929 respectively. *(It is to be noted that the British Rulers had already created the "Madras University" as early in 1857. It is one of the oldest Universities in India where several national leaders and Tamil leaders graduated.)*

- **Temple Committees:** In 1926, it brought "The Hindu Religious Endowment Act, 1926" to regulate temple accounts by creating 'Temple Committees'.
- **Abolition of 'Devadashi System':** It abolished the *Devadashi System* (sacrificing girls to Temples) which was considered as one of the most social evils.
- **Rights for women to vote:** It brought Acts giving **rights to women to vote** for the first time **in 1921.**
- **Forerunner of Industrial Development:** It brought the Industrial Act to development industrial sectors as well as safeguard the labourers.
- **Issuance of free pattas:** It introduced the system for giving *pattas* for housing sites to poor.

5. Self-Respect Movement (சுய மரியாதை இயக்கம்)

Self-Respect Movement is a South Asian Movement with the aim of achieving and making the society where backward castes have equal human rights and encouraging backward and suppressed castes to have self-respects in the context of dominated upper caste that considered them a lower end of the hierarchy. It was founded in 1925 by S. Ramanathan who later invited E.V. Ramasamy (also called as Periyar) to head the movement in Tamil Nadu. The movement was extremely influential not just in Tamil Nadu, but also oversees countries with large Tamil populations.

After decline of the Justice Party in the Madras Presidency, some leaders turned towards social reformation and self-respect movement. They considered that political freedom would have no meaning at all when the people are denied social freedom, social justice, self-respect and dignity.

Later, a number of political parties in Tamil Nadu such as Dravida Munnetra Kazhagam (DMK) and All India Anna Dravida Munnetra Kazhagam (AIADMK) owe their origin to the self-respect movement.

The Movement demanded women's emancipation, deplored superstitions and emphasized rationality. It also advocated for self-respect marriages. It championed not only the cause of the non-brahmin Hindus, but also that of the Muslims, Christians, etc.

a) Aims of Self-Respect Movement

- It condemned and fought against the practice of social evils and dominance of the upper castes over other castes, religions, society, politics and in the public administration by holding the lion's share of posts both in top and subordinate positions.
- It fought against superstitions.
- It advocated women education, their empowerment, widow remarriage, inter-caste marriage.
- It opposed child marriage.
- It opposed practice of untouchability.

b) Achievements of Self-Respect Movement

- People were inculcated to realize the social evils, caste discrimination and meaningless superstitious beliefs in the public life.
- Having understood the relevance of mass communications in spreading nationalist ideologies, Periyar propagated the abovesaid ideas through Journals like ***Kudiarasu, Puratchi Viduthalai,*** etc. He boldly published some books about the social evils.
- Earlier the movement propagated **14-points socialistic manifesto** which was accepted by the Justice Party.
- Self-Respect Movement also propagated to **check the growing population for good health of women** and for averting hindrances in the economic development of the country.
- The suggestions of Periyar who was the head of this Movement about **'Tamil Script Reform or Simplification of certain Tamil Scripts'** was later accepted by the Tamil Nadu Government **in the year 1978.**
- Many of the ideologies and suggestions were fulfilled both by DMK and AIADMK parties in Tamil Nadu.

c) E.V. Ramasamy

E.V. Ramasamy, now shortly known as **Thanthai Periyar** and **Erode Thanthai** was the first leader in Tamil Nadu to propagate self-respect, rationalism, women liberation and social equality and also opposed the dominance of upper castes.

Born on **17 September, 1879** in Erode in a very rich Hindu family, he got married at the age of 13, but renounced it in his 19th year of age. Initially he went to holy places of Hindu, but later disliked it noticing the dominance of the upper castes, and the ill-treatments to the marginalized classes.

He joined the National Independence Movement and was elected to the office bearers of the Madras Congress Committee in 1921 and 1923 as Secretary and President respectively. He also took part in all the revolts and agitations organized by the national movement.

At the same time, his mind was full of rationalism and self-respect than the liberation from the British. Hence, he took part in the famous **Vaikam Sathyagraha** in 1924–1925 at Vaikam (now in Kerala State), where the people of dalit/downtrodden community were not allowed into the Temples. Finally the then Travancore Samashthanam relaxed the prohibitory entry and allowed all people to enter into the Mahadeva Temple at Vaikam and other temples in Kerala. So, Periyar was heroically called with the title **"Vaikam Hero".**

He had an opportunity to visit a school of Gurukulam style at Seranmadevi run from the funds of Congress Party. He noticed the segregation of non-brahmin students by providing separate places for food and drinking water. He protested the anti-social practices. He moved an agenda about this inhuman act in the Conference of Congress Party held at Kanchipuram where it was not allowed for discussion. So, he resigned from all the posts held in the Congress Party and joined the **"Self-Respect Movement" in 1925** which, has been rechristened as **"Dravidar Kazhagam" (DK)** in 1944.

In 1937, the Rajaji Government introduced compulsory Hindi in schools, Periyar immediately launched a movement popularly known as **'The Anti-Hindi Agitation (1937–39)'**. It had a big impact in Tamil Nadu's politics. Periyar was imprisoned for his role in the agitation.

After the independence, when Rajaji was the Chief Minister of Madras State (1952–1954), he introduced a vocational education programme that encouraged imparting school children with training in tune with their parent's occupation. Periyar criticized it as **"Kula Kalvi Thittam"** (community-based educational scheme) and opposed it tooth and nail, because it would deprive the non-brahmins of their opportunities to get due positions in the legislatures and government administration.

His campaign against it led to the resignation of Rajaji. Then K. Kamaraj became the Chief Minister of the Tamil Nadu State. Periyar advocated **Atheism** as he wanted religion to be replaced by rationalism. He spent his entire life campaigning against religions and the superstitions.

Periyar was critical of patriarchy. He condemned **child marriage** and **the devadasi system** (institution of temple girls). He emphasized women's rights to divorce and property. Periyar substituted the word ***Vaalkaithunai*** (life companion) for the word 'Marriage'.

(It may be noted that the Government of Tamil Nadu fulfilled the dreams of Periyar and other radical reformers by enacting ***Hindu Succession Tamil Nadu Amedment Act, 1989,*** *which ensured equal rights to women in ancestral property also. Later this Act became a trendsetter and led to similar legislations in other States.)*

d) C. N. Annadurai and his Achievements

Born on 15 September 1909 at Kancheepuram, C.N. Annadurai acquired graduation in Pachaiappa College and went through a lot of books available in Kannimara Library at Madras. He was a good orator in both Tamil and English.

Inspired by the principles of Justice Party in socialism and equality, he joined the Justice Party where he had the opportunity and privileges to work with Periyar. He assisted Periyar in changing the name of Justice Party as "Dravidar Kazahgam" at the Salem Conference held in 1944. He was fondly called by the people of Tamil Nadu as **"Anna"** and **"Peraringnar Anna"**.

Aggrieved of Periyar's marriage with Maniammai in 1947, C. N. Annadurai floated a new party called ***Dravida Munnetra Kazhagam*** (Dravidar Progressive Party) on **17 September 1949** with the main aim to achieve the social, secular and socialistic goals through politics, which could not be achieved only by way of preaching like religious leaders.

In the elections held in 1967, his party won the majority and he became the Chief Minister of Tamil Nadu. Anna, an ardent rationalist who accepted the social revolutionary of Periyar, never compromised his rationalistic ideals till his demise on **3 February 1969.** The following were his significant achievements within the shortest span of his tenure as the Chief Minister of Tamil Nadu.

Achievements of C. N. Annadurai:

- Firstly he introduced a naval scheme of "**1 kg rice for Re. 1**" to enable the poor to get rid of poverty.
- He introduced **Tamil Language Development Scheme.**
- He declared that in Tamil Nadu the **'Two Language Formula'** i.e., Tamil and English will be force in education and official language.
- He declared the following **important changes in the official records by pure Tamil** in writings and pronunciations:
  - **Changed the Name of the State:** From "Madras State" to "Tamil Nadu" and the name of the Government from "Madras Government" to ***Thamizhagam*** or ***Tamilaga Arasu*** (Tamil Nadu Government).
  - He ceremonisouly switched on neon light in the form of State Emblem—A Temple ***Gopuram*** (Tower) above Tamil words **"Tamizhaga Arasu Thalaimai Cheyazhagam"** (Secretariat of Tamilnadu Government).

- He switched on neon light in the National motto in the emblem from **"Satyameve Jayate" to "Vaimaiye Vellum"** (which means Truth alone Triumphs).
- Changed the Sanskrit form of pre-fix to address from **Kumari/Sri/Srimathi to Selvi/Thiru/Thirumathi**.

6. Dravidian Movements – Principles underlying the Movements

In 1816 F. W. Ellis who founded the College of Fort St. George at Madras, had formulated the theory that the South Indian languages belonged to a separate family that was unrelated to the Indo-Aryan family of languages.

In 1856, Robert Caldwell expanded this theory in his book titled "A comparative grammar of the Dravidian or South Indian Family of Languages". He also asserted that Tamil speakers were the 'indigenous Dravidian people', distinct ethnically and Tamil lives despite continuous intrusions of North-Indian languages.

Tamil intellectuals of this period identified the fundamental differences between Tamil, Dravidian, Egalitarian and Sanskrit. They felt that the Tamil was the foremost of all Dravidian languages. The historical research and the dating of Sangam Age, archeological evidences have corroborated this, and the contrast of Tamil literature with the Vedic literature aroused a consciousness among Tamils in this period.

Principles of Dravidian Movement: The following are the main principles underlying the Dravidian Movements:

- ➢ Dismantling hegemony of upper castes
- ➢ Revitalization of the Dravidian languages
- ➢ Social reforms by abolition of existing systems of caste domination, religious practices, etc.
- ➢ Recasting women's position in property inheritance, equality, marital rights, etc.
- ➢ Eradication of gender disparity
- ➢ Abolition of untouchability
- ➢ Bringing rationalism to Tamil society

7. Growth of Rationalism

Rationalization in sociology is the replacement of traditions and emotions as motivators for the behavior with concepts based on reasoning. As the countries becoming increasingly interlinked and with the rise of technology, rationalization is an important requirement to influence each other.

In the Sangam Age, the Tamil society had been adapting rationalism in the social life. But, in the course of time, it gradually lost its rational attitudes and values.

After the advent of Dravidian Movement in 19th and 20th centuries, the rationalism resumed its growth in Tamil society and resultantly Tamils started to develop progressive attitudes in sociology and polity and made laudable achievements in various fields in India. C. N. Annadurai's narration of 'Rationalism' is unique for its effectiveness as follows. Rationalism defined by 'Anna', is very relevant to the social and political atmosphere that has been prevailing in this land.

> ***"Rationalism does not mean repudiation of basic and fundamental truths and maxims, but the annihilation of dubious modes of thought and action"***

8. Education and Social Reforms during 19th and 20th Centuries

- During 19th and 20th centuries, the Dravidian Movement enabled the removal of discrimination among students in education, and for provision of reservation to the depressed classes and backward classes in Tamil society.
- During the rule of Justice Party in Madras Presidency, College Committees were formed in order to regulate the higher educational institutions, for the benefit of all communities. It also granted permissions to start Universities such as Andhra University, Annamalai University, etc.
- Justice Rule constituted Temple Committees under 'The Hindu Religious Endowment Act, 1926' for regulation of temple accounts and transparency.

- The 'Devadasi System' was abolished as it was considered as one of the most social evils. Right for women to vote was introduced for the first time in 1921.
- During the justice party rule, two important orders viz. G.O. 1921 and 1922 were issued for sharing the admissions in government jobs and educational institutions among all communities.
- Staff Selection Board was established in 1924. On this basis, Madras Public Service Commission was constituted in 1929.

9. Growth of Journalism in 20th Century

In the first part of 20th century (approximately from 1921 to 1940) is considered to be a period when the Tamil social development was rapidly growing. This social development could be known through thousands of books and journals. During the period, social movements and writers faced many difficulties.

- The Justice Party published separate News Papers titled **'Dravidian' in Tamil, 'Andhra Prakasika' in Telegu and 'Justice in English'.**
- During that period, a lot of journals such as **Kudiyarasu (by Periyar), Navasakthi (by Thiru Vi.Ka.), Swadeshamitran, Dinamani, Vidhuthalai, Bharat Devi, Kalki, Dina Thanthi,** have floursied in Tamil Nadu. These helped to increase rationalism and passion on Tamil language among the people.
- Bharathi Dasan said that the journal welfare is the country's welfare. He wrote—

  "நறுமலர் இதழ்ப் பெண்ணே! உன் நலம்தான் காணார்,
  இஞ்ஞாலம் காணார்."

He equates journals and books to Wowen of good fragrant flowers. "Those who don't care for your (journals) welfare do not see this world"

10. Socio-Religious Reforms

There were certain evil practices in the society in the name religions, which were deep-rooted for centuries. Those practices were of great drawbacks for the development of the State. In Tamilnadu, even from 19th Century and before independence, social reformers started to educate the people to do away with the social evils.

Ramalinga Adigal, popularly known as **"Vallalar"**, started **'Samarasa Sanmarga Sangam' in 1867**. Its aims are—

- Communal harmony in the society
- Condemned rituals and caste belief
- Promoting universal love and brotherhood
- Believed hunger and poverty are the greatest ill of society. (Ramalinga Adigal founded **Sathya Dharma Sala at Vadalur** for a feeding the poor.)

➢ **Hindu Religious Endowment Act 1921** was brought by the Justice Party to regulate the functioning of Hindu Temples. Later, an Amendment to the Act has been brought out to enable the non-brahmins also to become ***Archagas*** in the Hindu Temples.

➢ **Prohibition of Temple entry for Scheduled Casstes and Tribes** has been removed first in Vaikam of Kerala, which has subsequently been adopted in other parts of the Madras Province.

11. Role of Women in Social Reformation (Tamil Nadu)

In Tamil Nadu, many women revolutionaries of the early 20th century had dedicated themselves for the causes of freedom of nation. Some of the revolutionaries fought for the causes of both freedom and social reforms. Among them, the following women are considered as the most dedicated leaders during this period.

(i) Dr. Muthulakshmi Reddy

Born on 30 July, 1886 in Pudukkottai, Tamil Nadu, she was the **first woman in Tamil Nadu (India) to get a degree in medicine**. She was not only interested in medicine, but also in politics and social reforms. She was nominated to the Tamil Nadu Legislative Council in 1927. Due to her strenuous efforts, the Cancer Institute was started later at Madras. She organized several conferences and organizations for the welfare and empowerment of women. She passed away in 1968.

In memory of Dr. Muthulakshmi Reddy, the Government has introduced a scheme **Dr. Muhulakshmi Maternity Benefit Scheme.** The scheme provided Rs. 12,000 per pregnant women of poor families, and the quantum of grant has subsequently been increased to Rs. 18,000.

(ii) Moovalur Ramamirdham

She was a most important social reformer in the 19th century. She belonged to most backward community and was born in 1883 in Thiruvaarur, but brought up in Moovalur, a village near Myladuthurai. Hence she was known as Moovalur Ramamirdham Ammaiyar.

She resumed the failed-attempt of Dr. Muthulakshmi Reddy to abolish the ***Devadasi*** system. In the olden days, girls belonging to a particular caste were sacrificed to Temples to do service to God, which was called Devadasi system. Later such women were ill-treated and humiliated. Moovalur Ramamirdham fought vehemently against this cruelty to women and got moral support of the great leaders like Thiru V. Kalyanasundaranar (shortly called Thiru Vi. Ka.), E. V. R. Periyar, Rajaji, S. Ramanathan, etc. She also joined national movement and served for the causes of women.

As a result, the Government brought the **Devadasi Abolition Act** in the year 1947. She died on 27 June 1962. Later, in her memory, the Government of Tami Nadu has instituted a scheme called **Moovalur Ramamirdham Ammaiyar Ninaivu Marriage Assistance Scheme,** providing financial assistances to poor women in society.

(iii) Dr. Dharmambal

Born in 1890 at Karunthattankudi near Thanjavur, she studied Siddha medicine and started a Siddha Hospital at Madras. Later she entered politics and started social services.

She was very much influenced by the ideas of E.V. Periyar and showed great interest in implementing widow remarriage, inter-cast marriage and development of Tamil literature, women education and empowerment. She took part in the Anti-Hindi Agitation during 1937–40 and went to jail many times. Appreciating her social services, the Tamil Government conferred the title ***Veera Tamilannai*** in 1951 to her. She died in 1959.

The Government of Tamil Nadu has introduced **"Dr. Dharmambgal Ammaiyar Ninaivu Widows Remarriage Scheme"** to facilitate remarriage of poor young widows.

12. Early Movements for Eradication of Untouchability and Welfare of the Depressed Classes

Even prior to independence, leaders came out agitating against the discrimination of people on caste basis. At national level, Gandhiji voiced for the scheduled people while many leaders in the Madras Presidency voiced for the same.

(i) Periyar: As the leader of 'Justice Party' and the Founder Leader of 'Dravida Kazhagam' opposed strongly the discrimination of people on caste basis. He advocated for eradication of untouchability. He conducted a Satyagraha at Vaikam against the prohibition of entry in Temples to scheduled castes people and he succeeded in it.

(ii) Bharathi: Subramaniya Bharathi opposed the caste discrimination. Through his national songs, he propagated about the social evil in the caste system.

(iii) Rettaimalai Srinivasan: Born in 1859 in Kanchipuram, he fought for social justice, equality and civil rights of the marginalized people. He was honoured with many titles. He founded the "Adi Dravida Mahajana Sabha" in 1893. He fought against untouchability and had close association with Gandhiji and Dr. Ambedkar.

(iv) Mylai Chinnathambi Raja: He was popularly known as M. C. Raja and he was one of the prominent leaders from the depressed classes. He was also one of the founding members of the South Indian Liberal Federation (Justice Party). He became the first elected member for Legislative Council in 1920–26 in Madras Province from the depressed classes.

Later, he left the Justice Party, and started to struggle for abolition of untouchability. He organized a number of conferences for the sake of untouchable people to have access to public well for drinking water, common pathways to burial grounds, etc.

(v) Krishnammal Jaganathan: She, born in a landless *Dalit* family, managed to get her education in university and joined 'Gandhi's Sarvodaya Movement'. She took active role in 'Vinoba Bahve's Bhoodan Movement'. She was arrested during 'the Quit India Movement'. She also started the "Land for Tillers Freedom" in 1981 and supported the Non-Governmental Organizations (NGOs) to help the economically backward sections of the society.

13. Role of Siddha Medicines in Indigenous Systems of Medicines

Siddha Medicinal System is one of the traditional medical system practiced by Tamil people from prehistoric period and nowadays its gaining recognition as complementary or alternative medicine. Siddha medicine, a traditional system of healing that originated in South India and is considered to be one of India's oldest systems of medicine. The Siddha system is based on a combination of ancient medicinal practices and spiritual disciplines as well as alchemy and mysticism. It is thought to have developed during the Indus civilization. According to this theory, it came to South India when the Dravidian people, who may have been the original inhabitants of the Indus valley, migrated southward in course of time.

Siddha medicine **appears as part of Tamil culture in the earliest Tamil writings**. For example, there are references about it in Tamil Sangam literature including a mention in **Tholkaapiyam** and **Thirukkural**. Practitioners of Siddha medicine are known as ***Siddhars***. According to Tamil tradition, there were initially ***18 Siddhars***. According to this system, there are five elements that exist in nature: earth, water, fire, air and ether, all of which form the original basis of all corporeal things. Three of the elements— air, fire and water are emphasized in Siddha medicine because they are believed to form the three fundamental components that make up the human constitution.

Medical plants were the only sources and an important contribution for primary healthcare during the ancient times. Knowledge about the use of medicinal plants for treating various diseases was highly valued among ancient civilizations. Until the mid-nineteenth century, plants were the main therapeutic agents used by humans and still have an important role in medicinal preparations. Plants based (***moola vargam***), mineral based (***thaathu vargam***) and animal product based (***jeeva vargam***) medical systems were followed in Siddha medicine.

Revitalizaion of Siddha Medicinal System: Traditional Medicinal System (TMS) is one of the centuries-old practices and long serving companion to the humankind to fight against disease and to lead a healthy life. Every indigenous people have been using their unique approaches of TMS practice. India has a unique Indian System of Medicines (ISM) consisting of Ayurveda, Siddha, Unani, Naturopathy and Homeopathy. The Siddhars have postulated, practiced and immensely contributed and established the concept of Tamil Medicinal System called Siddha System of Medicines (SSM).

From ancient time, SSM has flourished and have been widely practiced in southern parts of India, particularly in Tamil Nadu. The induction of the modern medicinal system have immensely influenced the existence of SSM and has made the SSM principles and practices undervalued. However, at present, still a considerable group of people are using the SSM as a basic health care modalities.

Conclusively, the Siddha is one of the most ancient indigenous health practices despite its several challenges and issues, which need to be flagged effectively and to be preserved and revitalized in the international arena in the near future.

14. Inscriptions and Manuscripts – Print History of Tamil Books

Johannes Guttenberg's printing machine (1439) took the world by storm and surprise—it is decidedly among the most valuable inventions ever known to the modern world. The introduction and early development of printing in South India is attributed to the missionary propaganda and the endeavour of the British East India Company. Among the pioneers in this area, maximum attention is claimed by the Jesuit Missionaries, followed by the Protestant Fathers. Once the immigrants realized the importance of the local language, they began to disseminate their religious teachings through that medium, in effect ushering in the vernacular print culture in India.

First printing in Romanized Tamil Script: The first Tamil Booklet was printed **on 1 February, 1554 in Lisbon "Cartilha em lingoa Tamule Portuguese"** in Romanized Tamil Script. It is also the first non-European language to find space in the modern printing culture of the world.

First Book printed with Indian type: The appearance of Tamil in print, both in Roman transliteration and in its native script was the result of the convergence between colonial expansion and local politics, coupled with the beginnings of the Jesuit Mission led, among others, by a **Portuguese Jesuit priest**, **Henrique**, who arrived on the Fishery Coast (Tuticorin) in 1547. **The first of his five books, Doctrina Christam en Lingua Malauar Tamul (*Thambiran Vanakkam*)** was printed in Goa. This book was the first book printed with Indian type.

First Tamil Book in 1579: The Portuguese Missionaries including Jesuits brought printing to the shores of India in the mid-sixteenth century. They printed books in vernacular languages. The Catholic priests printed the first Tamil Book in 1579 in Cochin.

Second Phase of Tamil Printing: In 17th century, Tamil books were printed at Allahabad with type made in Rome. Only five in number and printed within a span of two years and it is called the second phase of Tamil printing. The first was **Roberto De Nobili's** Catechism, Nanopatecam, printed posthumously in three volumes. Unlike Henriques, Roberto De Nobili did not translate Portuguese text into Tamil, instead, he wrote his own manual, so that he might emphasize the hidden truths of new faith.

Setting up of Printing Press at Madras: Bartholomaus Ziegenbalg was the pioneer in the setup of a printing press at Madras. In South India, the printing press had been established as early as 1578, but printing activities came to an end owing to a gradual decline in the religious zeal of successive generations of missionaries.

Contribution of Constanzo G. Beschi in printing Tamil books: Parallel to printing efforts by the Protestant Missionary at Tranguebar or Tarangampaadi, the growth of the Jesuit Missionary Constanzo Beschi (Veerma munivar, Constantine Joseph Beschi (1680–1747) was equally significant in revolutionizing the face of Tamil Print and literature. The difference in Christian beliefs of the respective cults gave rise to rigorous disputes and theological debates

Beschi has also been examined as a magical Indian 'poet-saint' with extraordinary literary skills and persuasion prowess. Beschi's written works constituted the substructure of modern Tamil literary acculturation. According to sources, Beschi wrote more than twenty books: dictionaries, epic poetry, prose collections, grammar, folklore, etc. His major prose essay was **Vetha Vilakkam** which ran to 250 pages. The first bilingual Tamil Grammar printed in India is also credited to Beschi. He composed various interlingual dictionaries—Tamil-Latin, Latin-Tamil-Portuguese and Tamil-French and most importantly the four-way lexicon Tamil-Tamil Catur-Agarti which comprised meanings, synonyms, rhymes, etc.

Printing oral tales in Tamil: In the history of print in early 19th century India, there were an enormous number of books of oral literature, especially folktales published. Between 1800 and 1835, most printed books in Tamil (dictionaries and grammars aside) were collections of oral tales. Well known literary texts, such as Thirukkural and Naaladiyaar, also appeared in print.

Printing by Pandits: A number of early Tamil Print Publishing Houses were set up by the Pandits in the 1830s in Madras. These establishments played a significant role in the consolidation of the commercial printing world. The rise of the pandits—presses saw growth during the 1830s with Kalvi Vilakkam, the joint venture of Charavanaperumal Aiyer and Vichakaperumal Aiyer in 1834.

Arumuga Navalar: Arumuka Naavalar spearheaded the Saivism cult both in Sri Lanka and in Tamil Nadu. He was the guardian of pure and pristine Saiva Tradition. He established a number of schools for Tamil and Saivism and printing presses at Jaffna, Chidambaram and Madras. He was **the most fluent Tamil speaker and writer of his generation. At the age of 27, Arumugam was conferred the title of "Naavalar" the eloquent**. He apparently introduced few novel features in the area of Tamil editing. He was probably the first to use punctuation marks like the semicolon, the question mark and the exclamation mark. He produced the first 'split' complex ***sandhi forms*** to facilitate reading and comprehension.

Madras School Book Society: Madras School Book Society was established under the patronage of the Marquis of Hastings in 1850. The publications of the Society were being chiefly used in Government schools.

U. V. Swaminatha Iyer (fondly called **Tamil Thaatha**): Only because of Swaminatha Iyer, the literary works of ancient Tamils and their lifestyle were known to the world. He published nearly 100 books containing lyrics, puranas, minor poems of the ancient Tamil classics. He used to travel to many places, collected palm leaf manuscripts and arranged to publish them. His role in bringing the tamil manuscripts to print and publishing a number of prined books will ever be remembered by Tamil scholars.

Questions:

I. Objective Type Questions:

1. When did Tamil Raneisssnce start in Tamil Nadu?
2. Mention the name of the foreign scholar who established Dravidian Family languages.
3. Who did write the 'Tamil Invocation Song' (தமிழ்தாய் வாழ்த்து) which has been adopted in Tamil Nadu?
4. Who were the important women social reformers in Tamil Nadu during 19th and 20th centuries?
5. When was the first Tamil book printed after advent of the priting system?

II. Descriptive Type Questions:

1. Write short note on the emergence of Justice Party in Madras Presidency during the British Rule.

2. What were the achievements of the justice Party in Tamil Nadu in 20th century?

3. Write briefly about the 'Self Respect Movement' in Tamil Nadu and its actions and achievements.

4. What were the achievements of C. N. Annadurai during his tenure as the Chief Minister of Tamil Nadu?

5. Write short note on 'Growth of Rationlismm' in Tamil Nadu in the 20th century.

6. Write short note on 'Growth of Journalism' in Tamil Nadu in the 20th century.

7. Give brief account on 'Siddha Indigenous System of Medicines' in Tamil Nadu.

8. Write shortly about the printing history that developed in Tamil Nadu.

9. Give brief account of the contribution of Beschi in the printing of Tamil books.

10. Write about the contribution of U. V. Swaminatha Iyer in bringing the tamil palm manuscripts to print.

Chapter - XI

Other Related Matters

1. Praise and Tributes for Thirukkural by Scholars/Dignitaries

It is one of the greatest works ever written in Tamil on ethics, morality and human values and is praised for its universality and non-denominational nature. It is considered *chef d'oeuvre* (prominent starter) of both Indian and world literature. It has been praised for its veracity over the millennia by great intellects around the world. Some quotations about the ***Kural Text*** by various scholars and poets over the period of centuries, as marks of respect and praise, are given hereunder.

i) **Avvaiyar**, ancient Tamil Poet (between 100 and 200 AD):

"அணுவைத் துளைத்து ஏழ்கடலைப் புகட்டிக்
குறுகத் தறித்த குறள்"

(**Thirukkural** pierced an atom and injected seven seas into it and compressed it into what we have today as **Kural**).

ii) Ancient Tamil Maxim

"ஆலும் வேலும் பல்லுக்குறுதி – நாலும்
இரண்டும் சொல்லுக் குறுதி"

(As Banyan and Neem trees maintain oral health, Four (quatrain of **Naaladiyar**) and Two (couplet of **Kural**) maintain moral health.)

iii) Subramania Bharathi, Poet / Indian Nationalist (1882–1921 AD):

"வள்ளுவன் தன்னை இவ்வுலகினுக்கே ஈந்து,
வான்புகழ் கொண்ட தமிழ்நாடு"

(Tamil Nadu had given *Valluvar* unto the world and had thereby won the great renown and sky-limit fame).

iv) Mahatma Gandhi, Father of India (1869–1948):

"A textbook of indispensable authority on moral life"

" There is none who has given such a treasure of wisdom like him"

"The maxims of Valluvar have touched my soul"

"We may not all be aware even of the name of Sage Thiruvalluvar. North Indian people certainly do not know his name. Few saints have given to the people as much knowledge as he has done in the minimum words."

(It is to be noted that Mahatma Gandhi took to studying Kural while he was in prison after he learnt about the work from Leo Tolstoy's letter).

v) Charles E. Gover, English Folklorist (1872):

The Kural's sentences are as binding as the **'Ten Commandments'.**

2. Celebration of Chemmozhi Tamil (Classical Language) (செம்மொழி தமிழ்)

As early in 1918, the Saiva Siddhanta Samajam requested Government and Educational Institutions to grant special status to Tamil language, at the initiative of Maraimalai Adigal, whose original name was Vedachalam. Also, Thanjavur-based Karanthai Tamil Sangam and other Tamil movements appealed for the same, as its literature is of considerable antiquity than any other languages in the world and it possess the treasure of ancient literary works.

The Government of India has recognized Tamil as "செம்மொழி" – "*Chemmozhi*" **(Classical Language)** and issued a Gazette Notification to that effect, on 12 Oct, 2004. This was celebrated in the World Classical Tamil Conference – 2010 organized by Government of Tamil Nadu at Coimbatore between 23.6.2010 to 27.6.2010.

3. Conduct of the World Tamil Conferences

World Tamil Conferences were being conducted in various places where lakhs of Tamil scholars and people from all over the world participated.

World Tamil Conferences were conducted in the following years and the places noted against each of the conferences:

World Tamil Conferences	**Year**	**Place**
1st World Tamil Conference	1966	Kuala Lumpur (Malasiya)
2nd World Tamil Conference	1968	Chennai (Tamil Nadu)
3rd World Tamil Conference	1970	Paris (France)
4th World Tamil Conference	1974	Jaffna (Sri Lanka)
5th World Tamil Conference	1981	Madurai (Tamil Nadu)
6th World Tamil Conference	1987	Kuala Lumpur (Malasiya)
7th World Tamil Conference	1989	Mauritius
8th World Tamil Conference	1995	Thanjavur (Tamil Nadu)

World Classical Tamil Con 2010	2010	Coimbatore Tamil Nadu.
9th World Tamil Conference	2015	Kuala Lumpur (Malaysia)
10th World Tamil Conference	2019	Chicago, USA

4. Ancient Names of Rivers in Tamil Nadu (தமிழக ஆறுகளின் பழைமைப் பெயர்கள்)

தமிழ்நாட்டில் பாயும் **முதன்மையான ஆறுகள்** சிலவற்றின் உண்மையான தமிழ் பெயர்கள் கீழ்க்கண்டவாறு:

1. **காவிரி:** 'கா' என்றால் சோலை என்பதாகும். செல்லுமிடமெல்லாம் சோலைகளை விரித்துச் செல்பவள் என்ற பொருளிலும், ஆற்றின் துவக்கத்தில் குறுகிய சோலையாகத் துவங்கி, பின்னர் அகண்ட விரிந்த சோலையை உருவாக்கிச் செல்வதாலும், காவிரி என்று அழைக்கப்பட்டது. ஆனால் காலப்போக்கில் மருவி **'காவேரி'** என அழைக்கப்படுகிறது.

2. **பேரியாறு:** முற்காலத்தில் தமிழக பகுதியாயிருந்த கேரளாவில் பாய்ந்த பேரியாறு என்ற நதியின் பெயர், காலப்போக்கில் மருவி, **'பெரியாறு'** என்று அழைக்கப்படுகிறது.

3. **வையை:** வையை என்ற நதியின் பெயர், **'வைகை'** என்று மருவிவிட்டது. **"வையை சூழ்ந்த வளங்கெழு வைப்பின்"** என புறநானூறு குறிப்பிடுகின்றது.

4. **தண்பொருநை:** தண்பொருநை என்ற நதியின பெயர். **'தாமிரபரணி'** என்று வடமொழியில் அழைக்கப்படுகின்றது. 'தண்' அல்லது 'தண்மை' என்றால் குளிர்ச்சி என்பதாகும். தண்பொருநை என்றால், குளிர்ந்தநீர் பாயும் ஆறு என்று பொருள். பாரதியாரும் பொருநை ஆறு எனப் பாடியுள்ளார்.

5. **கொற்றலை:** **‘கொசஸ்தலை’** என்று வடமொழியில் அழைக்கப்படுகின்றது. கொற்றலை என்றால், சிறுசிறு அலைகள் மோதி விளையாடும் ஆறு என்று பொருளாகும்.

6. **வானி:** வானி என்ற நதியின் பெயர், **‘பவானி’** என்று மருவிவிட்டது.

7. **சிறிய வாணி:** சிறிய வாணி என்ற நதியின் பெயர், **‘சிறுவானி’** என்று மருவிவிட்டது.

8. **ஆன்பெடிருநை:** ஆன்பெடிருநை என்ற நதியின் பெயர், **‘அமராவதி’** என்று மருவிவிட்டது.

9. **அடையாறு:** அடையாறு என்ற நதியின பெயர் **‘அடையார்’** என மருவிவிட்டடது.

5. Ancient Tamil Numerals (தமிழ் எண்கள்) equivalent to the Indo-Arabic Numerals

நூறு ஆண்டுகளுக்கு முன்னர், இன்று எழுதுவது போன்று 1, 2, 3 என தமிழில் எழுதப்படவில்லை. எண்களுக்கு, தமிழில் தனிவடிவம் இருந்தன. காலப்போக்கில் உலக கணக்கியல், அனைத்து நாடுகளுக்கும் ஒரே மாதிரியாக இருக்கவேண்டியநிலை உருவானது. அதனால், உலகம் ஏற்றுக்கொண்ட 1, 2, 3, ... என்ற இந்திய-அரேபிய எண்முறையை கடைப்பிடிக்கவேண்டிய நிலை ஏற்பட்டுவிட்டது.

தமிழ்முறை எண்கள் முறைக்கு இணையான
இதர மொழிகளில் எண்கள் முறை

தமிழ்முறை	அரேபிய—இந்திய முறை	இலத்தீன் முறை	Italics
க	1	I	i
உ	2	II	ii
ங	3	III	iii
ச	4	IV	iv
ரு	5	V	v
சா	6	VI	vi

எ	7	VII	vii
அ	8	VIII	viii
கூ	9	IX	ix
ய	10	X	x
கக	11	XI	xi
கஉ	12	XII	xii
....	....	....	....
உய	20	XX	xx

தமிழ்முறை எண்களின் வடிவம்:

தமில் எழுத்துகளைப் போன்றே, தமிழ் எண்களின் வடிவங்கள் பெரும்பாலும் அமைந்துள்ளன. ஆனாலும், வடிவ அமைப்பில் சிறு சிறு மாறுதல்கள் உள்ளன.

1. 2 என்பது, ‘உ’ என்ற எழுத்தைப்போன்று இருந்தாலும், கீழ்க்கோடு சற்று சுருக்கமாக இருக்கும்.
2. 3 என்பதில், ‘ங’ என்ற எழுத்தின் வடிவம்போன்றே இருந்தாலும், கடைசியில் மேல்நோக்கி இழுக்கும் கோடு இருக்காது.
3. 4 என்பதில், ‘ச’ என்ற வடிவத்தின் ஈற்றில் மேல்நோக்கிய கோடு இருக்கும்.
4. 6 என்பதில், ‘சா’ என்பதின் துணைக்கால் ‘ச’ என்ற எழுத்தை ஒட்டியவாறு பாதி உயரம் மட்டுமே இருக்கும்.
5. 9 என்பதை குறிக்கும் ‘கூ’ என்பதில், ஈற்றுக் கீற்றில்லாமல் இருக்கும்.
6. தமிழ் எண்களில், தனியே சுழியம் (பூஜ்ஜியம்) கிடையாது. 10-ஐ குறிக்க ‘ய’ என்றும்: 20-ஐ குறிக்க ‘உய’ என்றும் எழுதினார்கள். காலப்போக்கில் சுழியம் சேர்க்கப்பட்டு, ‘உ0’ என எழுதப்பட்டது.

தமிழ் எண்களை எவ்வாறு நினைவில் வைத்துக்கொள்வது?

கீக்கண்ட சொற்றொடரை நினைவில் வைத்துக் கொள்ளலாம். சொற்றொடரின் முதல் எழுத்து ஒவ்வொன்றும் ஒன்று முதல் ஒன்பது வரையிலான எண்களின் வடிவங்களைக் குறிக்கும்.

(1) கடுகு (2) உளுந்து (3) ஙனைச்சு (4) சமைச்சு (5) ருசிச்சு (6) சாப்பிட்டேன் (7) என்று (8) அவன் (9) கூறினான்

6. Tamil Nadu – Towards Modernity

During the later part of 19th and early part of 20th century, South India would be regarded as the focal points towards Modernity in contemporary South Asia. Though the modernity aspects were not much tangible in the areas of science and technology, it had bright focus on social reforms, awareness of women and their empowerment, equality in society, etc., besides involvement in the freedom struggle.

The Dravidian Movement helped to increase the literacy rate and public educational facilities in that period. The leaders like Periyar counselled and demanded for greater gender equality from 1920s, property right for women, reformation in marital aspects etc., (which were later implemented by his followers and like-minded political parties). His preaching for the virtues, self-respect, rationalism, love marriages, inter-caste marriages, etc., has increased since the later part of 20th Century, and the superstitious beliefs and inhuman practices have been reduced considerably.

The poverty that was prevalent in Tamil society during that period has been alleviated to a considerable extent in the later part of 20th century. The poverty alleviation and many welfare programmes to poor sections of the society such as women and child welfare, welfare of labour, farmers and artisans, health care, education to poor including nutritious meal scheme etc., have been continued in the current 21st century also.

Largely, during 19th and 20th Centuries, Tamil Nadu underwent a transition towards the modernity and continues to stride towards the development and prosperity.

Questions:

1. Mention about some of the tributes for Thirukkural by scholars/dignitaries.
2. When and where the celebration of Chemmozhi Tamil (Classical Language) (செம்மொழி தமிழ்) was organized?
3. When and where the 5th World Tamil Conference was held?
4. When and where the 10th World Tamil Conference was organized?
5. Mention the ancient names of rivers Cauvery and Thamirabarani?
6. Write the ancient Tamil numerals that are equivalent to Indo-Arabic numerals: 1 to 10.
7. Write briefly about 'Tamil Nadu – Towards Modernity'

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and other essays, articles and messages in websites.

Heritage of Tamils
(தமிழர் மரபு)

This book presents the important aspects of Heritage of Tamils in a simple and lucid manner. This book will be a boon for the students of Engineering in Tamil Nadu, especially those students who hail from the Central Board of Secondary Education. This book will not only enable the students to understand the subject, but also lay the foundation for those who aspire for jobs in the Government sector through competitive examinations.

Muthuramalingam S has worked in various capacities in the Department of Rural Development, Government of Tamil Nadu, and retired on superannuation as Assistant Director of Rural Development. His major passion includes Tamil as a language and its heritage, which has driven him to dig deep into the past and develop content for various needs.

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